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## GREAT WELCOME FOR BOSTON'S NEW OPERA COMPANY

First Performance in Magnificent Home of Grand Opera Arouses City's Music Lovers to Enthusiastic Demonstration—A Notable Performance of "La Gioconda," with Nordica, Homer, Constantino and Baklinoff in the Leading Roles

BOSTON, Nov. 9.—This city opened its new million-dollar opera house at Huntington avenue last evening with a gala performance of Ponchielli's "La Gioconda." No auditorium of this city has seen a more brilliant audience than that assembled for this premiere performance.

Every seat in the house was filled, and the receipts will make a record for musical events in Boston. Society people and musicians came from Philadelphia, New York, Washington, Baltimore and other cities to be present at the dedication of this enterprise. So great was the interest in the first performance that the seats were sold at exorbitant figures, forty and fifty dollars being offered by responsible persons for single seats, and in some cases offers of from one hundred to two hundred dollars were made for single tickets or two seats together.

Boston has long been considered, with its New England Conservatory of Music, the Boston Symphony Orchestra and, in former years, the Kneisel Quartet, as a distinctly musical city, and it needed only an opera house and company of its own to round out its musical activities. In former years this city has been compelled to take the leaveings from the operatic table of New York, and has often been disgruntled at the inadequate performances offered, but with a new opera house, its own great artists, a fine chorus, ballet and orchestra, this city will no longer be dependent on outside sources for its operatic entertainment.

At seven forty-five, the advertised time for the beginning of the performance, the opera house was only about one-quarter filled, but later in the evening every seat was taken, and the house was crowded to its full capacity. The elaborate decorations of the opera house and the brilliancy of the audience made a picture such as is seldom seen in this city. No amount of money has been spared to make the opera house the best building of its kind, acoustically and architecturally, in America, and if the premiere of last night may furnish a standard of judgment, it may be predicted that this house will become a center of music in Boston, and will play an important part in the social life of the city.

The cast of the opera was as follows: *La Gioconda*, Mme. Lillian Nordica; *Laura*, Mme. Louise Homer; *La Cieca*, Mme. Anna Meitschick; *Enzo*, Florencio Constantino; *Barnaba*, George Baklanoff; *Alvise*, Giusto Nivette; *Zuana*, Attilio Pulcini; *Isepo*, C. Strosesco.

All of the soloists were in excellent voice, and evidently took something of inspiration from the brilliant audience, for the performance was of an excellence that has never before been reached in Boston. The interest, of course, centered in the singing of Mme. Nordica, Mme. Homer and M. Constantino. These three singers won tremendous personal successes in their solo work, and were given a most cordial reception after their ensemble work in the last act.

Mme. Nordica has never sung better in this city than she did at last night's performance. Her voice failed to show any



FLORENCIO CONSTANTINO AS "ENZO"

The Distinguished Tenor Who Sang with Wonderful Success in the Production of "La Gioconda" at the Opening of the Boston Opera House, Monday, November 8

sign of deterioration, and displayed a noble breadth and power. Her acting was of a high standard of excellence.

While Mme. Homer did not have a part which enabled her to show her voice to its fullest advantage, she made the most of her rôle, and shared with Mme. Nordica the success of the evening.

Florencio Constantino, the Spanish tenor, who has been heard here many times before, was received with great acclaim. His previous work in Boston has made him a favorite with operatic audiences, and his welcome had a warmth in it that must have been most gratifying to the singer. Mr. Constantino displayed his beautiful voice in such a manner and acted with such a fine conception of the dramatic value of the rôle as to further enhance his reputation in this city as one of the greatest operatic tenors in the world.

M. George Baklanoff, who was heard here for the first time as *Barnaba*, had a dramatic triumph in that rôle, and the others of the cast performed their parts in a most creditable manner. The opera was directed by Signor Conti.

Perhaps the most remarkable feature of the performance was the evidence of a well-defined system of ensemble which caused the stage management, the chorus, the ballet, the orchestra and the soloists to work together for the production of a perfect performance. It has been stated that the Boston Opera House will not cater to the star system, but will rather endeavor to present operas in which every part will be of the same standard of excellence. If

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## A NEW "SALOMÉ" OPENS SEASON OF THE MANHATTAN

Brilliant Performance of Massenet's "Herodiade" the First Offering of the Winter Series at Hammerstein's Opera House—Lina Cavalieri, Dalmoes, Renaud and Gerville-Reache in the Cast

Still another *Salomé*. Only this time it is no voluptuous demon, but an every-day princess, a normal but unhappy girl caught in a web of circumstances. Such was the *Salomé* that appeared before the large and gay audience which attended the Massenet opera "Herodiade" at the opening of Oscar Hammerstein's fourth season of grand opera at the Manhattan Opera House on Monday evening, November 8.

The people made a brave attempt to get to the opera in time, but the rain retarded matters somewhat, and there was a double carriage line several blocks long which required quite a time to bring the patrons up to the door. The boxes, stalls and balconies were all full of eager and opera-hungry people.

This was no educational opera—it was the real thing; a gorgeous entertainment for luxurious and frivolous society, or a serious presentation of an art work, according as one chose to view it. Society was there in all the colors of the rainbow, and a few more. There were probably some musicians in the top gallery, but musicians do not go to hear Massenet nowadays—only Strauss and Debussy draw them out.

The opera king himself looked on from the first stage entrance, and Mary Garden viewed the festive scene from the vantage point of an upper box. She was resplendently clad in white and carried a huge fan.

If society people came to see a shocking *Salomé* they were doomed to disappointment. To kill herself at the end, when she learns that the enemy of her slain beloved is her mother, was a shocking deed; but one could not but feel an artistic discrepancy between this *Salomé* of the final scene and the *Salomé* of the rest of the opera, the heroine of a sentimental schoolgirl affair with John. They also were disappointed who may have gone expecting to see in Massenet's *John the Baptist* a religious fanatic, half austere, half wild. This mild being, who accepts *Salomé's* love and likes it, though not without some slight qualms of conscience, is far from the *Jokanaan* of Strauss as the lamb is from the lion. Nor was *Herod* the half-mad, shivery being we have learned to know from Burrian's impersonation in the Strauss opera. Massenet's *Herod* is an entirely sane mortal, though in the first scene of Act II his voluptuous inclinations are somewhat feebly implied. He "sees things" only at the moment of drinking the love potion, when he sings the "Vision Fugitif," one of the two well known arias of the opera. Of the principals, *Herodias* alone, in Massenet's opera, is near to the accepted type—seductive, cruel, vengeful and selfish.

No presentation of this tale, by whatever name, can center about any other person than *Salomé*, and this part was given to Mlle. Lina Cavalieri. As an Oriental princess she presented an attractive figure to the eye, slender, with a mass of red hair. Her *Salomé* was girlish both dramatically and vocally. Her tones were clear and sweet. Only on a few occasions did she make the effort to produce a note worthy carrying power. Instead of producing her greatest effects with "Il est doux" in the first act, as is customary in

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## DEBUT OF MME. GISELA WEBER

### Cincinnati Violinist Makes Her First New York Appearance with a Serious Program—Accepted as a Musician of High Attainments

Gisela Weber, violinist, a pupil of José Marien, the former concertmaster of the Cincinnati Symphony Orchestra, and a Belgian violinist of note, and more recently at the head of the violin department of the Cincinnati College of Music, the only woman who has held the position, made her New York debut in Mendelssohn Hall on the evening of November 5, with the assistance of Mme. Holmes-Thomas, pianist, and a string orchestra under the direction of Leo Schulz. The program was as follows: Concerto in E Major, Bach; "La Folia," Variations Serieuses, Corelli; Sonata in A Major, Brahms.

Mrs. Weber presented a serious program, perhaps too serious a program for a general audience, though it possessed much that was of interest to the professional violinist. There is no music which shows the capacities of the violin as an instrument for the expression of serious musical thoughts shorn of all the tricks of technic better than that on her program, and for this reason it was a thorough test of the capabilities of the player.

Mrs. Weber displayed a tone of virility and smoothness, though it lacked a little of that sensuous charm which one associates with the violin. Possibly this was to a certain extent due to the fact that the A and D strings seemed a trifle hollow and unresponsive, a matter easily remedied by an adjusting of the instrument. Her technic was sure and clean, though a slight nervousness made her play a trifle sharp in the broader sustained passages.

The better movements of the Bach concerto were the first and third. The former was played with crisp attack and authority and the latter with a well-sustained tone. The orchestra played with discretion, but was not always *en rapport* with the soloist.

The "La Folia" variations were rendered in a manner that made that number the best of the evening. Mrs. Weber's playing was brilliant and musicianly throughout, especially so in the cadenza. This work is one that has been edited by almost every violinist that has possessed enough learning, and as a consequence there is a vast difference of opinion as to the best edition for public performance. The edition used at this recital sacrificed many of the more exquisite variations in order that the cadenza at the end might be made more elaborate. While no fault can be found with the variations as they were performed, one unconsciously wished that the Leonard edition, with its infinite variety and shorter cadenza, had been the one chosen. Mrs. Weber's playing of this number won her an encore, which she responded to with the Bach air on the G string. Both were played with orchestral accompaniment, the former with the addition of some of the wood wind instruments.

The last work on the program was the charming Brahms Sonata in A Major, a work that is too seldom played at violin recitals. The first movement was performed with fluency and smoothness, at least on the part of the violinist; the second was received with delight by the audience, though some exception might be taken to the tempi, and the last movement, perhaps the least understandable of the three, was played broadly, almost as an Andante, rather than as an Allegretto. Since Brahms himself headed this movement, Allegretto quasi Andante and then specified *alla breve* in the time signature, there may be a legiti-

mate difference of opinion as to its proper speed and style.

Mrs. Weber was received with much applause by the audience, and received many

his father's kingdom. Jomelli has often told the story of having her teeth blacked, to render her presentable for the inspection of this Eastern potentate, before whom she had the honor of singing.

Mme. Jomelli finds it hard to decide whether she prefers concert to opera. She loves the atmosphere of the stage—it excites her and makes singing and acting seem easy and natural—but she also loves the concert work, with its more intimate



GISELA WEBER

Cincinnati Violinist, Who Made a Favorable Impression at Her New York Début Last Week

flowers. Mr. Schulz conducted as an excellent musician should, unobtrusively and with regard for the soloist.

Miss Cottlow will play again November ninth, when she will be heard in a piano recital at Mozart Saal.

CHARLES H. KEEFER.

### AUGUSTA COTTLOW, IN BERLIN, SCORES SUCCESS

#### Young American Pianist Plays Liszt A Major Concerto with the Blüthner Orchestra

BERLIN, Nov. 1.—On Thursday evening, at Blüthner Saal, with the Blüthner Orchestra, under the direction of Josef Frischen, Augusta Cottlow re-entered the list of Berlin concert givers, and had a really brilliant success. Miss Cottlow played the Liszt A Major Concerto. Her brilliant technic, tone of unusually beautiful quality and very musical nature combined to make of this virtuoso concerto a really interesting composition. If at times the ambition of the conductor, who seemed to be afraid of both his orchestra and his audience, allowed him to make his orchestra howl so that the soloist could not be heard in the seventh row, the plucky little artist managed, when she got a chance, to make such a brilliant effect that she was repeatedly recalled, and finally had to play an encore.

### HER TEETH BLACKED TO SING TO KING OF SIAM

#### Mme. Jomelli Recalls Amusing Episode of Her Travels—Her Remarkable Success in This Country

Mme. Jomelli, the popular young concert singer, is a charming conversationalist, with a host of anecdotes from her eventful life. When about eighteen she made a leisurely trip around the world with friends, singing in many of the principal cities. The Oriental countries, Japan in particular, fascinated her, and she brought back many beautiful Japanese embroideries, an inlaid cedar jewel box and other curious trifles to remind her of her trip.

On the ship going out she met the Crown Prince of Siam, who persuaded her to visit

relations with the public. America gave strong proof of its liking for this Dutch singer last year. All unknown as she was outside of New York, it extended to her a welcome that outlasted seventy-five concerts, and enabled her manager to book her for this season solidly, with the exception of a few dates in January, before she had even returned from her vacation.

Outside of her work, Jomelli is intensely domestic. She loves nothing better than "fussing" around her apartment, which is charmingly arranged, and on which she lavishes a world of care.

#### Victor Herbert's Last New York Concert

Victor Herbert and his orchestra closed a series of six Sunday night performances at the New York Theater Sunday night. The entire program was composed of Mr. Herbert's own compositions, and was well received. Especially to the liking of the audience was an andante from Mr. Herbert's cello concerto, in which Horace Britt so distinguished himself as soloist that he played again and again before the applause ceased. After the "Irish Rhapsody," which was the signal for much enthusiasm, Mr. Herbert added a fantasia on "Dixie." Some of the music from "Old Dutch," a new musical comedy, was played. It is full of Mr. Herbert's characteristic grace.

## SAFONOFF DIRECTING CONCERTS IN LONDON

### His Old Favorite, the "Pathetic", Again Shows His Merit—Miss Goodson's Success

LONDON, Oct. 30.—A new series of concerts was inaugurated last Sunday, Wasely Safonoff conducting. Mme. Ada Crossley was the soloist.

The great Russian conductor gave a wonderful interpretation of Tschaikowsky's Sixth Symphony. Except for the fact that the orchestra, being on the stage, the sound did not travel enough into the auditorium, I found the "Pathetic" very wonderful, indeed, Safonoff stands alone in his reading of this symphony.

On Monday Dr. Richter conducted the London Symphony Orchestra in Beethoven's Seventh, Berlioz's "Carnaval Romain" and "Alsa Sprach Zarustustra" of Strauss. I must not forget to mention that Katharine Goodson played Liszt's E Flat Concerto with great virtuosity, of course, having a great success with the enormous audience.

Ysaye was again with us Wednesday afternoon, and in spite of the simply frightful weather which we have been having these days, drew a large number of his admirers.

The following afternoon M. de Pachmann drew a full house with the same opposition of wind and rain. He did not play his best, although he and his audience were both monstrously happy. In the evening the first Broadwood concert introduced Le Double Quintet of Paris, consisting of first and second violin, viola, violoncello, double-bass, flute, oboe, clarinet, horn and bassoon. Every member is a thorough artist, and the ensemble, of course, was perfect.

Mr. Sechiari (first violin) has a particularly fine tone and a beautiful style for chamber music. When I spoke to him after the concert he told me there were prospects of his organization going to America on a tour in the near future.

Among works on their program were Beethoven's Sextet in E Flat, Bach's Brandenburg Concerto (No. 5) and two charming Aubades of Salo.

Eddy Brown enhanced the good impression he had already made by his rendering of Mendelssohn's Violin Concerto with the New Symphony Orchestra Thursday afternoon. This young American undoubtedly has a fine career before him.

The same afternoon Katharine Goodson gave her recital at the Bechstein Hall, and a large audience found its way through the storm to hear this talented pianist. Her rendering of Brahms's F Minor Sonata was sound and convincing, no easy task with this sonata, and her playing of the Scherzo was an inspiration. I can say no less of what is commonly called the "Butterfly" Etude of Chopin. I have never heard it played so well, the audience was enthusiastic to the extreme. "Kinderszenen" and "Aufschung," of Schumann, were also on the program, and after a short Chopin group came a few modern selections, including a clever Rigaudon by Arthur Hinton, an ultra-modern composition by Gonsheim and the well-known E Minor Polonaise. One can only wish that more pianists followed Miss Goodson's example by including our talented compatriots' compositions in their programs.

Last evening Mme. Liza Lehmann gave her "Twilight Recital" to a well-filled hall, introducing her "Breton Folk Songs" as new. Of course, she is a great favorite here, and her songs have an immense vogue.

EMERSON WHITHORNE.

### HUMPERDINCK COMING

#### Will Assist in Producing "Children of the King" at Metropolitan

BERLIN, Nov. 4.—Professor Engelbert Humperdinck, the celebrated German composer of fairy opera, is about to sail for New York to assist in the production of his "Children of the King" at the Metropolitan Opera House.

Humperdinck was brought to America in 1905 by Herr Conried at the time the Metropolitan presented his most famous opera, "Hänsel und Gretel."

A Paris newspaper made this somewhat ambiguous remark the other day: "When the Autumn migration of our singers to America sets in, the music season in Paris begins."



## NO STEAM DRILLS AS TILLY KOENEN SINGS

**Her Second Recital Takes Place  
Under More Favorable Condi-  
tions—Shows Fine Skill**

Tilly Koenen, the Dutch contralto, whose recent debut in Mendelssohn Hall was accomplished with the disconcerting accompaniment of a steam-riveter in use on the new building next door, escaped with somewhat less annoyance on the occasion of her second recital. Her astute manager chose election day for this event, rightly assuming that the hammering would be less, but he failed to take into account the season of coughs and colds, and, as a result, one misguided, but persistent, lady punctuated each pianissimo passage with a partially smothered cough.

In spite of this, Miss Koenen sang infinitely better than at her debut, and gave a notable recital. The program follows:

"Vittoria mio core," Carissimi; "In questa tomba," Beethoven; "Die Allmacht," Schubert; "Schmied Schmerz," Wiegand; "Die Geister am Mummelsee," and "Lied der Walküre," Heinrich van Eyken; "Widmung," "Ich Grolle Nicht," Schumann; "Die Hütte," "Eros," Grieg; Eight Gypsy Songs, Brahms.

Miss Koenen excels in the interpretation of compositions requiring dramatic power and breadth of style, or passionate expression, rather than in songs of quieter mood. Her "Vittoria" was well sung technically, but was a little robust in its rendition, as an air of the old Italian school. But her style was at its best in Schubert's "Die Allmacht," in which the words "Gross ist Jehova der Herr" were sung with a glorious breadth of tone and in a triumphant manner. The recital would have been worth while had she done nothing more than this. In certain such passages Miss Koenen definitely proves her right to be called a "great artist."

Heinrich van Eyken's name is practically unknown to the American concertgoer, but it will not be so long, if Miss Koenen repeats throughout the country the four songs that were represented on this program. Of these songs, "Schmied Schmerz" and "Lied der Walküre" were tremendous in their effect. They are strongly rhythmic in creation, aided, no doubt, by the alliterative style of the poems, and are exactly suited to Miss Koenen's style of singing. From the very beginning these songs hurry irresistibly to the end in a passionate and almost declamatory style that makes their rendition intensely dramatic. "Die Geister am Mummelsee" is possessed of much of the same spirit that haunts Schubert's "Erlkönig," and leaves the hearer with the cold chills going up and down his spine. The "Wiegand" is more quiet in character, but is a charming and quaint conceit.

The two Schumann songs were not sung as well as many other numbers on the program. Somehow Miss Koenen, while singing them with technical perfection, did not reach the real spirit, as she did in the more dramatic compositions.

Perhaps the introspective mood of the Schumann songs possesses little that is appealing to her strongly positive and dramatically assertive nature.

On the other hand, the two Grieg songs were rendered in a manner that will long be remembered by those fortunate enough to be present.

Miss Koenen was in her element in the "Eight Gypsy Songs" by Brahms, and showed a facile power of adjusting her voice and interpretative ability to their varying moods. Naivete, tenderness, devotion, fiery passion, gayety, all were there, and to the great pleasure of the audience. She was heartily applauded throughout the group, and was forced to repeat several of the songs.

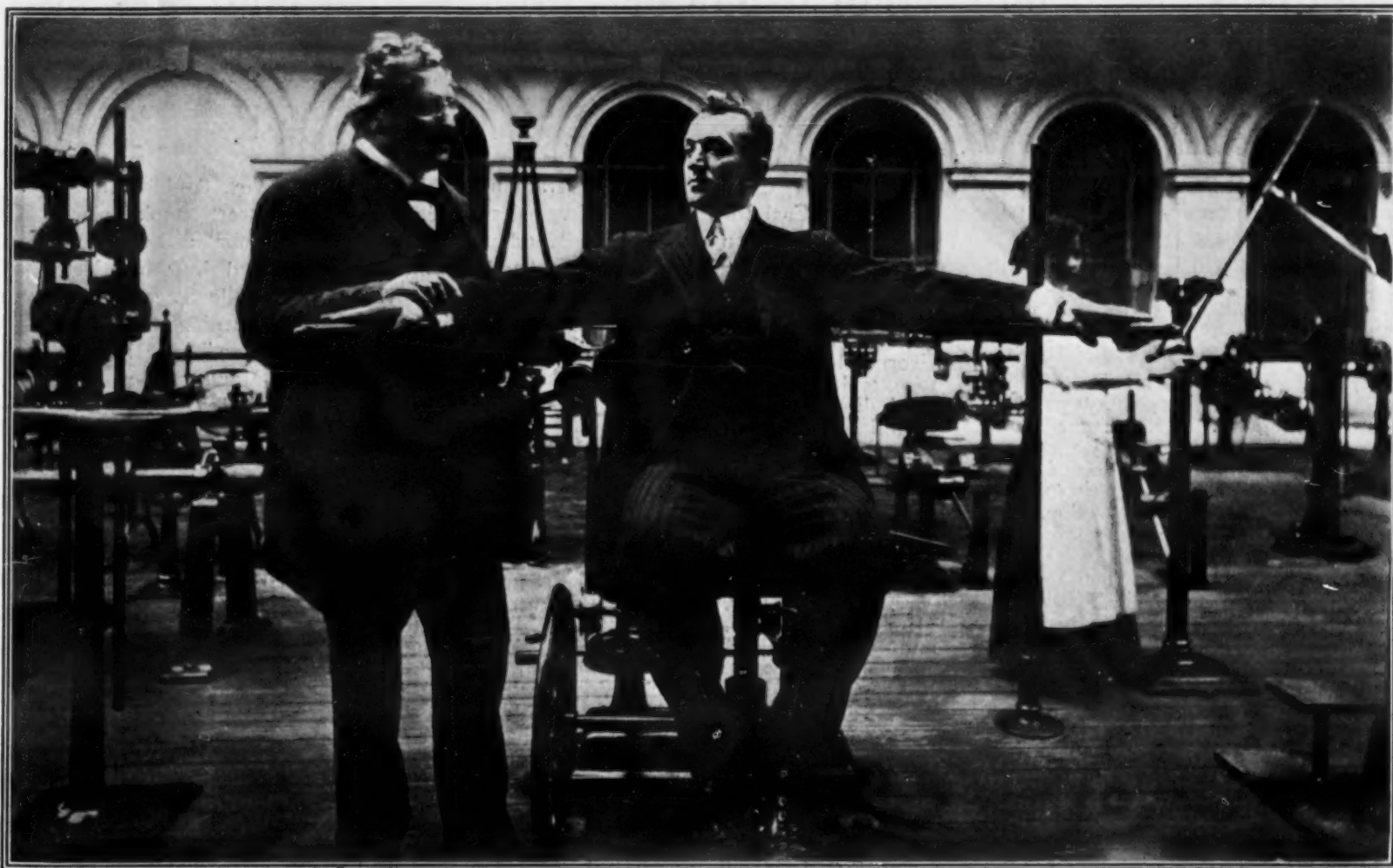
Taking it all in all, Miss Koenen surpassed her first appearance in every way. Her program was infinitely more interesting and much more suited to her style. No artist is without limitations, and perhaps the sign of a great artist is the recognizing of such limitations. Miss Koenen's reputation in New York was enhanced greatly by this recital.

### Pepito Arriola Arrives

Pepito Arriola, the twelve-year-old pianist, who makes his first American appearance Friday, November 12, in Carnegie Hall, arrived in New York Saturday, accompanied by his father and mother. He has a clear-cut and handsome face of Spanish type, black hair tossing about his ears, and eyes that sparkle. He is slightly shorter than most boys of his age.

Giuseppe Anselmi, the Italian lyric tenor who is being talked about a good deal nowadays, is, like Mario Sammarco, a native of Sicily.

## HOW A NOTED TENOR PREPARED FOR THE OPERA SEASON



The Summer rest of the grand opera tenor is not all leisure, as may be seen by the above picture of Charles Dalmorès, of the Manhattan Opera House. This interesting snapshot was taken in the Augusta Victoria Bad, Wiesbaden, where Mr. Dalmorès took a course in gymnastics under the direction of Herr Sanitätsrat Carl Mayer, the directing doctor, who appears in the picture with the famous tenor.

## BRILLIANT OPERA OPENING IN PHILA.

**Verdi's "Aida" Presented by Both Hammerstein and Metropolitan  
Companies, with "Native Sons" as Basses at Both  
Productions—News of the Week in Music**

PHILADELPHIA, Nov. 9.—Philadelphia's grand opera season opened this evening with magnificent productions of Verdi's ever popular "Aida." Two Philadelphia basses, Allen Hinckley and Henri Scott, made their debuts professionally. Both sang the rôle of *Ramfis*, Scott with the Hammerstein forces at the Philadelphia Opera House and Hinckley with the Metropolitan Opera Company at the Academy of Music.

The interest of many in both crowded houses seemed to center in the two Philadelphians. The manner in which they acquitted themselves disappointed no one. They left their many friends and admirers no ground for fear that they had not "made good." In voice and action they proved equal to the demand, and gave promise of very bright futures in the grand opera field.

The rivalry between the two houses to surpass each other in the presentation of the same opera was keen. Mr. Hammerstein provided an entirely new scenic equipment. The ballet features by both organizations were elaborate, and the "grand triumphal return of *Rhadames*" was very spectacular at each house. The Metropolitan company had some advantage as to soloists who have become popular favorites, principal among them being Caruso, the great tenor, as *Rhadames*; Gadski as the *Ethiopian Princess*; Louise Homer as *Amneris*, and Amato as *Amonasro*. Several important first appearances at Hammerstein's were Zerola, Mme. Mazarin and Mlle. d'Alvarez. Polese made his reappearance as the *King*.

The Boston Symphony Orchestra opened its season here last evening at the Academy of Music before a representative and large audience with Sergei Rachmaninoff, the celebrated Russian composer, conductor and pianist, as soloist. The orchestral novelty was Granville Bantock's comedy overture, "Pierrot of the Minute." It was Rachmaninoff's first appearance in America. It had been planned that he make his debut in Boston in October, but he arrived in this country too late to fill the engagement. For this reason, Philadelphia had the honor of hearing him first and Boston lost a veritable treat. His belated arrival also precluded his original plan of conducting one of his own works as well as playing his own piano concerto. He had insufficient time for rehearsal, so he played his second concerto for piano and orchestra, Op. 18

in C Minor. The Bantock overture was followed by Tchaikowsky's Symphony No. 5 in E Minor. The concluding number was Richard Strauss's tone poem "Don Juan."

Victor Herbert at the Adelphi Theater last night conducted the first performance here of his new musical play "Old Dutch." He is said to have cancelled several concert engagements in order to do so.

Besides its regular concerts here last week, the Philadelphia Orchestra, Carl Pohlig, conductor, played on Wednesday night at the Opera House in Wilmington, Del., and attracted many music lovers of the "Blue Hen" State. Olga Samaroff, the distinguished pianist, was the soloist at the Philadelphia concerts on Friday afternoon and Saturday evening. As was the case when Allen Hinckley appeared with the orchestra two weeks ago as the soloist, the rule against encores was suspended and Mme. Samaroff responded to the ovation by playing a composition for left hand only. It was remarkably executed and again the audience "went wild." Her playing was most artistic throughout, and her feminine charm added to her popularity not a little. Her selection was Rubinstein's Concerto No. 4 in D Minor. She brought out all the poetic charm of the andante of the noted composition which gave opportunity for a brilliant display of her virtuosity. The orchestra's principal number was the spectacular "Symphonie Fantastique" of Berlioz, a tonal elucidation of the dream of the melancholy musician and its accompanying romantic tragedies. The program opened with Weber's delightful "Euryanthe" overture and closed with an excellent interpretation of the dramatic "Phedre" overture of Massenet.

Carl Pohlig was the guest of honor last Friday evening at a reception at the Musical Art Club. Many other prominent musicians attended. Mozart's seldom heard "Ein Musikalischer Spass," or "A Musical Joke," was the feature performance of the evening. Those who interpreted it were Weizmann and Meyer, violinists; Hahl, viola; Boehse, double bass; Anton and Joseph Horner, all of the Philadelphia Orchestra. In their costumes of farmers and monks they were unrecognizable. The story of the piece tells how the composer met four farmers and two monks on their way to his house to serenade him. He preserved his incognito, heard them rehearse and then wrote down what he heard them play. The performance was carried out in every detail in accordance with the legend.

Thaddeus Rich, concertmaster of the Philadelphia Orchestra; Ellis Clark Hammann, pianist, and a double quartet of the

Orpheus Club will be the feature attractions at a concert on Thursday evening of next week at the New Century drawing rooms under the auspices of the Class of 1906 of Bryn Mawr College. It is expected to be distinctly in the nature of a society event.

The Treble Clef's plans for the season are maturing and will soon be announced. This widely known chorus of female voices, under the direction of S. L. Hermann, enters upon its twenty-eighth year.

Several well-known local singers will be the soloists at the three concerts arranged for the season by the Choral Society of Philadelphia under the direction of Henry Gordon Thunder. For "The Messiah," at the Academy of Music, Monday evening, December 27, the soloists will be Charlotte Maconda, soprano; Rosa Olitzka, contralto; William H. Pagdin, tenor; Frank M. Conly, bass. On the evening of February 17 a program consisting of four cantatas, by Gade, Thunder, Debussy and R. Strauss, will be given, with Marie Zeckwer, soprano, and Horatio Connell as soloists. On April 26 there will be a festival performance of "Elijah" with a great chorus, the local society to be augmented by singing clubs from several other cities.

The Kneisel Quartet will give its second recital at Witherspoon Hall next Monday afternoon. Leo Schulz and Josef Kovarik will be the assisting artists.

Gregory Kannerstein, pianist, formerly of St. Petersburg, Russia, will assist the artists at the recital of the Hahn String Quartet, Friday evening, November 26.

Beatrice Walden, contralto; John K. Witzemann, violinist, and Henry Gruhler, pianist, will give a concert at Witherspoon Hall on Thursday evening of next week. Miss Walden, who "made a hit" in a male rôle in the Philadelphia Operatic Society's recent production of "Mignon," sang last week at the convention of the Daughters of the American Revolution at the Bellevue-Stratford.

Cornelia Elizabeth Belford will give a recital on Friday morning of this week, when she will read Sophocles's "Elektra," the new music drama by Richard Strauss. On Friday morning of next week she will give a reading of "The Unborn," by James Oppenheim, and will also present several monologues and poems. Marie Zeckwer, soprano, will sing on the second occasion.

Emily Stewart Kellogg, a widely known local contralto, will appear in a song recital at Griffith Hall Monday evening, November 22. S. E. E.

### American Girls Acclaim Kubelik

BERLIN, Nov. 6.—American girls were in the vanguard of the rushline which besieged Kubelik at the end of his concert in Berlin with the Blüthner Orchestra Thursday night. Kubelik scored his usual tumultuous personal success with an immense audience, but the Berlin critics, who have never worshipped at his shrine, still find him too much of a soulless technician to be regarded as a great artist.



## THOUSAND RECITALS HEINROTH'S RECORD

Pittsburg Organist and Director at  
Carnegie Institute to Observe  
Unique Anniversary

PITTSBURG, Nov. 8.—An event of unusual interest to musical Pittsburg takes place Saturday, when the one thousandth free organ recital will be given by Charles Heinroth, director of music of the Carnegie Institute. The program, which will be given in the evening, will contain compositions written especially for this occasion by noted American composers. Such men as Horatio Parker, Arthur Foote, Mark Andrews, Ralph Kinder, Gaston Dethier, Will C. McFarland and other prominent musicians have written some splendid scores for the celebration. The bi-weekly free organ recitals, Saturday nights and Sunday afternoons, were established in November, 1895, when the Carnegie Library and Carnegie Music Hall were first opened. They have been continued without interruption during nine months of every year.

The concerts are under the control of the trustees of Carnegie Library, appointed by the city of Pittsburg. The first organist was Frederick Archer, who died October 22, 1901. On June 30, 1901, he had completed six years of service. Edwin H. Lemare succeeded Mr. Archer and gave his first recital March 1, 1902, serving three years. After two years spent in hunting a successor, Mr. Heinroth, the present director, was appointed and began his work October 5, 1907. Before coming to Pittsburg, Heinroth was organist and choir director of the Ascension and Temple Beth El, New York, and instructor of organ at the National Conservatory. Mr. Heinroth is given the credit for trebling the number of regular attendants at these recitals, and has brought the musical standard to the highest plane.

The opening concert of the Pittsburg Symphony Orchestra Friday night was a brilliant success, in spite of the fact that there was no soloist. Director Emil Paur was the lone star. He was given a splendid reception. The house was well filled, and this caused Manager W. T. Mossman to remark to the MUSICAL AMERICA man "that the orchestra and not the soloist is the main thing in attracting Pittsburg's attendance."

Myrtle Elvyn, the pianist, who has never been heard in Pittsburg, will be the first soloist with the orchestra and appears at this week's pair of concerts. Director Paur had a distinguished audience Friday night, the Japanese commercial visitors being present. Mr. Paur admirably directed his men in the rendition of "Euryanthe," the opening number; in Beethoven's Symphony, No. 5, in C Minor; Saint-Saëns's "Le Rouet d'Omphale," which was given exquisite shading of expression; the Spanish rhapsody by Chabrier, and "Isolde" by Wagner.

Mr. and Mrs. James Stephen Martin's recital Saturday afternoon was an interesting affair. Among those who took part were: Mrs. D. R. Coulter, Elinor Davis, Sophia Kassimer, Jane Lang, Mrs. H. Talbot Peterson, Hollis E. Davinney, the new bass at St. Andrew's Lutheran Church, and George Paul Moore.

### Lina Cavalieri's Interpretation of "Salome"

The second of MUSICAL AMERICA's series of art supplements appears in this week's issue. It shows Lina Cavalieri as *Salomé*, in Massenet's "Herodiade," which opened the regular season at the Manhattan Opera House on Monday last and which is reviewed elsewhere. Incidentally, the picture offers as significant a contrast to the *Salomé* of Mary Garden in Strauss's opera, which was pictured in last week's issue, as Mme. Cavalieri's conception of the part contrasted with Mary Garden's conception.

## "MANON" BROOKLYN'S FIRST OPERA OFFERING

Brilliant Audience Applauds Miss  
Farrar and Carl Jörn in the  
Leading Rôles

Massenet's "Manon," with Geraldine Farrar and Carl Jörn in the leading rôles, opened the Brooklyn opera season Monday night. A brilliant audience was on hand to applaud the presentation, which proved to be admirable.

Three new comers were in the cast: George Regis, tenor; Henri Dutilloy, baritone, and Lucette de Leivin. Vittorio Podesti directed the performance.

Noticed in the orchestra and balcony were: Mr. and Mrs. Campbell C. Broun, Miss Broun, Mr. and Mrs. Frank M. Lupton, Mrs. James Morgan, Mrs. Alden S. Swan, Mrs. Camden C. Dike, Mr. and Mrs. Edward Buchanan, Mr. and Mrs. Howard Maxwell, Mr. and Mrs. James G. Shaw, Mr. and Mrs. Frank Day Tuttle, Mr. and Mrs. C. C. Switzer, Mrs. Alvah Johnson, Miss Johnson, Mrs. C. J. Patterson, Mr. and Mrs. E. H. Thatcher, Mr. and Mrs. Jacob L. Meurer, Mr. and Mrs. Edward C. Blum, Colonel and Mrs. S. W. Roessler, Mrs. Nathan Kellogg, of Manhattan; Mrs. Walter B. Moore, Mr. and Mrs. Abraham Abraham, Mr. and Mrs. J. M. Halstead, Mrs. S. B. Duryea, Mr. and Mrs. Carl H. De Silver, Mr. and Mrs. Edward Hinman, Mr. and Mrs. Eugene B. Reynolds, Mr. and Mrs. Julian Ross, Mr. and Mrs. William H. Good, Mrs. Calvin Edwards Hull.

### Marcus Kellerman Creates Profound Impression in German Work

Marcus Kellerman, bass-baritone, was the principal soloist at the recent celebration in New York of the Golden Jubilee of the Beethoven Männerchor. In addition to several solos, Mr. Kellerman sang the title rôle, *Herman*, in "Herman der Befreier," a choral work by Zschneid. The work was given with chorus and orchestra and Mr. Kellerman as *Herman* made a profound impression by his singing. So successful was he in his interpretations that he was the only artist in the whole evening of music who was recalled and encored.



Charles Bordes

Charles Bordes, composer, died in Montpellier, France, Monday, at the age of forty-four. He was the founder of the Association des Chanteurs de St. Gervais, a society for the study of antique church music, and the Schola Cantorum of Paris. He was at one time organist of St. Gervais Church, in Paris, but of recent years gave his time to composition. He was a pupil of César Franck.

### A. Alexander Rankin

ATLANTIC CITY, Nov. 2.—A. Alexander Rankin, active in musical circles in this resort for six years, died October 25 in Philadelphia, where he had recently been organist and choirmaster of St. Paul's Memorial P. E. Church.

### John L. Miller

PROVIDENCE, Nov. 6.—John L. Miller, a well-known musician of this city and for the last twenty-five years connected with the American Band, died here at the Rhode Island Hospital, Tuesday, from an attack of Bright's disease, in his forty-ninth year.

## INDIANAPOLIS HEARS TWO FINE CONCERTS

Matinée Musical and Deutscher  
Klub Programs Given Highly  
Artistic Interpretation

INDIANAPOLIS, Nov. 8.—The third Matinée Musical concert took place last Wednesday afternoon and the program, which was arranged by Mrs. Nettie D. O'Boyle and Ida Belle Sweeney, was most interesting. The opening number was a duet, "The Night Sea," by Mrs. H. H. A. Beach, sung by Maude Essex and Mrs. James Ogden, with Mrs. Roy L. Burtch as accompanist. Miriam Allen followed with Liszt's "Rigoletto" paraphrase in which she revealed considerable temperament, though perhaps her interpretation was a little overwrought. Ruth Eleanor Stacey, violinist, played a rather perfunctory composition with charm and taste. Her number was the Andante from the 22nd Concerto by Viotti. The next number was a song for mezzo soprano, "Dost Thou Know That Fair Land?" Thomas, by Jannette Alexander, for whom Margaret Ladley acted as accompanist. Louise Tutewiller, soprano, sang the aria, "Mireille," "Mon Cœur ne Peut Changer," by Gounod, with French text. Miss Tutewiller is particularly successful in her singing of French songs, and there was a spontaneous outbreak of applause before her last tone had died away.

Hazel Hammel, one of the city's most accomplished harpists and a member of the faculty of the College of Musical Art, followed with "Meditation," by Oberthur, which she played with her usual grace and skill. Favié M. Palmer sang the aria "O Don Fatale" (Don Carlos), by Verdi, and "Hindoo Song," by Bemberg. The first was not a happy selection for Miss Palmer and she appeared to much better advantage in the second. The closing number was the "Etude en forme de Valse," Saint-Saëns, by Elsie Evans, pianist, who did not play as well on this occasion as she has on others. Mrs. S. K. Ruick played the pianoforte parts for Miss Stacey and Miss Tutewiller.

The Deutscher Klub and Musikverein, of which Alexander Ernestinoff is director, gave its first concert of the season Friday night in the German House Auditorium. The choruses were supported by the German House Orchestra, which is a permanent organization maintained by this club. The program consisted of numbers for orchestra, mixed chorus, male chorus, women's chorus and solos. The orchestra selections were the Overture, "Carneval Romain," by Berlioz, and "Fête Bohème," by Massenet. The mixed chorus sang "Gott in der Natur," by Schubert, and "Der Zigeuner," by Weinzierl, with orchestral accompaniment. In the latter they were assisted by Helen Mabel Woodruff, soprano, and Jeanette Orloff, violinist. Miss Woodruff has a sweet voice and pleased her audience. The ladies' chorus gave "La Primavera," by Moderati, which was sung in English with refreshing dash. The male chorus' numbers were "Waldmorgen," Mader, and "Es ist ein Stern gefallen," by Kommenich, sung without accompaniment. In these two the men

were not so fortunate, but in their next number, "Romischer Triumphgesang," by Bruch, they more than redeemed themselves.

The assisting artists were Jeanette Orloff, violinist, and David Baxter, the Scotch basso. Miss Orloff is an artist whom it would be a treat to hear more frequently. It has probably been two years, or more, since she has been heard here. She played the "Faust Fantasie," by Wieniawski, and for encore gave the "Aubenlied," by Schumann.

Mr. Baxter's singing was highly artistic in every phase, and his interpretations were refined and eminently satisfactory. His numbers were "Der Doppelgänger" and "Litanei," by Schubert, "Die Ablosung," by Hollander, and "Three Fishers," by Cruikshanks, which were followed, in response to encore, by an old English song, "Twanky-Dillo." Mr. Baxter's accompaniments were played by Mrs. Florence B. Kiser. All the other accompaniments were by the orchestra. G. R. E.

## ST. LOUIS SYMPHONY OPENS ITS SEASON

Orchestra Makes Particularly Strong  
Impression in Tschaikowsky's  
"Symphonie Pathétique"

ST. LOUIS, Nov. 6.—The opening concert of the St. Louis Symphony Society, under the new régime, took place last evening at the Odéon and was followed by a repetition this afternoon. The soloist was Dr. Ludwig Wüllner, assisted by his able accompanist, Coenraad V. Bos. Nearly every seat in the large hall was filled by enthusiastic auditors and the work by the society revealed a marked improvement in every way. The afternoon concert was very well attended, showing almost conclusively that the new arrangement of a double concert will be a success.

The orchestra's rendition of Tschaikowsky's "Symphonie Pathétique" was especially pleasing. Dr. Wüllner completely captivated his audience. He has been heard here before, but his appearance last evening brought forth rounds of applause that betokened an even greater popularity than ever. His program as usual was varied. The orchestra accompanied him in Schilling's "Hexenlied."

Loudon Charlton has been here all this week attending to the details for the opening of the season of the Symphony. He announces that a Beethoven Cycle will be given later in the season entirely separate from the regular subscription concerts. The latter will be given on Wednesday evenings.

Last Saturday afternoon the pupils of Mr. and Mrs. William John Hall gave an interesting recital entitled "An Hour with Grieg." The pupils were assisted by Rebecca Wilhelm, pianist, and Master Joseph Gill, violinist.

At the recital at Aeolian Hall this afternoon the soloist will be Walter Green, one of the most promising baritones in the city.

The Stage Presence Club, pupils of Alexander Henneman, gave an opening recital on Monday evening last. The evening was much enjoyed by all. H. W. C.

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## GREAT WELCOME FOR BOSTON'S NEW OPERA COMPANY

[Continued from page 1]

future operas are to be judged by the performance of "La Gioconda," the management has attained its desire.

Much interest was manifested in the work of the chorus and of the ballet. A most favorable impression was created by the freshness of the chorus voices and by the fineness of the singing. Perhaps the greatest applause of the evening was showered on the ballet, which, it seems, if popular favor is to be considered, is to become the favorite portion of the opera.

The audience was a typical first-night audience, and developed a high degree of enthusiasm, which brought all of those responsible for the artistic success of the performance to the footlights to bow their acknowledgments. Among these were Conductor Signor Conti, the *regisseur*, Signor Menotti, Manager Henry Russell, and, finally, Eben D. Jordan, the man to whom



—Photo Copyright, Aimé Dupont

**Lillian Nordica, Who Scored a Decided Success at the Opening Performance of the Boston Opera House**

the founding of the opera house is due. Mr. Jordan in his acknowledgment of the applause spoke as follows:

"I thank the audience on behalf of the Boston Opera Company for this wonderful appreciation of the opera and the performers. It is worth the trouble and toil which the director and the members of the company have expended. It repays me for my part in Boston's opera house. This is a wonderful sight: to look over this great audience, and this will probably be a memorable occasion to all of us.

"We all owe thanks to Director Russell for his efforts in building up a company. I never realized what a great task it was; I doubt if I now fully realize. To Mr. Conti, who trained and produced this splendid orchestra, many thanks are due. To Mr. Menotti, who made the production, we cannot be too grateful.

"Mr. Haven, the architect, has done noble

### Special Music to Beguile Frohman Audiences

In order to keep people from leaving their seats during the entr'actes at his theaters, Charles Frohman has devised a plan to provide such excellent music during the intermissions that everyone will remain to hear it. There will be special programs of violin, cello, harp and piano solos, selected so as to be in character with the play. Mr. Frohman has engaged several musicians for the purpose, and will try the plan out in the Empire, Garrick, Criterion, Hudson and Lyceum theaters in New York.

### Miss Duncan at the Metropolitan

An audience that filled the Metropolitan Opera House witnessed the performance of Isidora Duncan, with Walter Damrosch



View Showing the Stage of Boston's New Opera House

—Photo by Chickering, Boston



—Photo by Chickering, Boston

**Henry Russell, Director of Boston's New Opera House, in His Private Office**

work you will all agree. This great building will be a monument to him. To Frederick S. Converse, who interested the people of Boston in the undertaking, we are grateful. If it were not for him we might not have had a Boston opera.

"To Mme. Muschetti, who trained this superb ballet, we are very thankful. I thank you for your kind greeting to me. I have worked hard in this undertaking. At times it looked as though we might not have an

opera after all, but we won through.

"I ask you to remember that this is a first performance. Do not criticise us too harshly. There have been insufficient rehearsals and not enough time for anything. We shall not stand still, but improve, and later we shall ask your most serious criticism.

"I know that the cause of music in Boston, is dear to you, and we shall all work to the end of helping it along."

### New Haven Symphony's First Concert

NEW HAVEN, Nov. 3.—Yesterday's Symphony concert, the first of the series of five to be given this Winter by the New Haven Symphony Orchestra under the direction of Dr. Horatio W. Parker, turned out to be full of interest at all points. The program was, as usual, carefully selected, well presented and enthusiastically received. Alwyn Schroeder, the cellist, proved an admirable soloist. Tchaikowsky's Fifth Symphony; Dvůřák's Waldesruhe for violoncello and orchestra and Boellmann's Symphonic Variations for violoncello and orchestra, op. 23 (Mr. Schroeder); Saint-Saëns's Symphonic Poem, "Le Rouet d'Omphale," op. 31 and Grieg's concert overture, "In Autumn," op. 11, composed the program. W. E. C.

and the New York Symphony Orchestra, on Tuesday evening, November 9. The dancer's former triumphs, with Greek dances to Gluck's music, were repeated. The event will be reviewed in next week's MUSICAL AMERICA.

### To Raise Million for Pittsburg Orchestra's Endowment

PITTSBURG, Nov. 10.—A movement will be inaugurated within a few days to raise in the vicinity of \$1,000,000 to endow the Pittsburg Orchestra. Hopes of sustaining the orchestra on its present basis have been abandoned by the committee which is preparing to appeal to the city and its public-spirited citizens. The contract with the present orchestra expires at the close of the present season.

## TAFT GREETED WITH OPERA AND CHORUS

### New Orleans' Welcome to President Given with Appropriate Musical Accompaniments

NEW ORLEANS, Nov. 5.—The two most important musical events of the Taft celebration were the presentation of "Les Huguenots" by Jules Layolle's Opera Company and the singing of the mammoth chorus of five hundred and eighty voices at the Tulane University campus. The President occupied a proscenium box at the Opera House, and upon his entry, the orchestra played the "Star-Spangled Banner," to the strains of which the entire company and the vast audience immediately arose. Mme. Demedy and M. Zocchi, soprano and tenor, respectively, carried off the honors of the evening. The great chorus, which participated in the sacred concert held Sunday, was one of the best trained ever heard here. George O'Connell wielded the baton. Florence Huberwald, the well-known contralto, was the chairman of the musical committee, and to her untiring zeal is due much of the success of the event.

The French Opera Company has been drawing excellent houses at every performance. The works thus far presented have been "La Juive," "Les Huguenots," "Lakme," "La Favorita," "La Traviata."

### Kathleen Howard in Darmstadt Opera

DARMSTADT, GERMANY, Nov. 1.—Kathleen Howard, a young and very beautiful American contralto, has just been engaged for the opera in this city. She recently sang the part of Delila in "Samson et Delila" with signal success. The German critics speak of her as the most effective Delila ever heard in this city. She is a pupil of Oscar Saenger, of New York City, and will be remembered as the contralto who assisted Adelina Patti in her last concert tour of the United States.

Although Chicago is to have its own opera house with Metropolitan affiliations next year, it will not be similarly favored by Oscar Hammerstein.

Mr. Hammerstein says that he has not sufficient financial or physical endurance to cultivate a taste for opera in Chicago.

"It would be absurd for me to attempt such a thing on my own resources," he said. "I have enough to do here and in Philadelphia."



## HOW A CARTOONIST SAW YOLANDA MÉRÖ, THE PIANIST



"Cesare," of the New York "World," Visited Yolanda MÉRÖ, the Hungarian Pianist, Now in This Country. The Cartoon Reproduced Above Shows His Impression of the Interesting Young Woman

MAHLER MAKES HIS DEBUT AS  
NEW PHILHARMONIC DIRECTOR

Enthusiasm Prevails at Opening Concert of the Orchestra Which, Despite Certain Shortcomings, Made a Most Favorable Impression—  
Beethoven, Strauss and Liszt Represented on Program

Gustav Mahler made his first bow with the reorganized Philharmonic Society Orchestra at Carnegie Hall, Thursday evening, November 4. Except for the two performances with the old Philharmonic last Spring, Mr. Mahler has not been heard in New York before as a symphony conductor, and much interest was manifested in his appearance with the reorganized body of players. The program was as follows:

I. Beethoven, op. 124, Overture, "Consecration of the House," op. 124; II. Beethoven, Symphony No. 3, op. 55, "Eroica"; III. Strauss, "Till Eulenspiegel's Merry Pranks"; IV. Liszt, A Symphonic Poem (After Victor Hugo's "Mazeppa").

After creating a very favorable impression with the overture, the conductor launched somewhat lazily into the "Eroica," the first symphony in which Beethoven showed his symphonic mettle. As the work proceeded Mr. Mahler rose to the dynamic, imaginative and rhythmic demands of the symphony, and gave a reading of it which seemed to bring out its inmost essence at every point.

One could not help feeling the newness of the orchestra and certain little roughnesses arising therefrom, but through these Mr. Mahler brought the orchestra to vast heights of imaginative and emotional expression.

The second theme of the first movement might have been sung with more tenderness and feeling. The funeral march was made to speak with a tragic eloquence capable of compelling the emotions of the most hardened concertgoers. Particularly well given was the broken statement of the chief melody at the end, which brought one in sympathy with Shakespeare's line, "The way to dusty death." Slight faults in the pitch of the wood wind were not unnoticeable during this movement. The horn passage in the trio of the scherzo has been better played. The primitive basic theme upon which the last movement is built was made to stand forth in the subsequent development of the movement in places where it is usually not accented or even particularly noticeable. Climaxes everywhere were magnificent without being overdone.

The performance of the symphony served to reveal Mr. Mahler's individuality as a conductor in various ways. Individuality he certainly has. Some conductors bristle with physical energy at every moment. Not

so Mr. Mahler. His power of relaxation is very great. He gives the impression not so much of physical reposefulness as of physical quietness with great mental alertness. Physical energy and much action he does not show until it is absolutely demanded by the nature of the work. One feels that he is thinking and controlling—that he has faith in his orchestra, and gets it back in their work.

Strauss's "Eulenspiegel" is a theatrical Till. The stage is needed for this music. With all its wonder, it seems as if it would prove to be in the long run only a curiosity of abstract music. A number of adjectives might be applied to it—cheap, tawdry, bombastic, fragmentary, scrappy, extraordinary, astonishing, riveting, marvellous. It is not easy to believe that this music fulfills all the qualifications of the music of the new time, the modern, the younger generation. There is the restlessness, the ingenuity, the energy of it all, to be sure, but one looks in vain for the point of rest, the point of uplift, the steady onwardness of which all this bustle of to-day is only the external manifestation.

The rendering of it was characterized by a splendid distinctness of detail and outline. The extraordinary demands made upon the different instruments, producing effects all of which stand forth in a particularly bald and observable manner, were well met by the players. It is not to be said that Strauss's tone-poem is not without a vast musical interest, but it is too choppy to afford much real musical delight, even with the waggish Till in mind. Mr. Mahler made a sensational success with the work.

Liszt's kinship to Strauss was revealed in the juxtaposition of the last two works on the program. Liszt comes off better than Strauss with regard to musical continuity. Such continuity is not one of Liszt's essential virtues by any means, but his greater approach to the possession of the melodic sense leads to his surpassing Richard Strauss in this respect. Still, there is always something hard under the surface of Liszt's music. It is not a hard nut to crack—but it does not always repay the one who cracks it. It is something like the *ly-shee* nuts which one can buy at the Chinese stores—a thin layer of rather tasty fruit over a large, hard kernel that one rejects.

It was very brilliantly played, and Mr. Mahler made a tremendous effect with the truly impressive climax, which is brought about by a return of the first theme after the march section. The eccentric Xavier Reiter performed miracles upon the horn in this work.

Mr. Mahler is certain to meet obstacles in bringing a mass of new players to a point of perfect ensemble. There were in

Thursday night's performance moments of rhythmic raggedness, moments in which there was to be observed a lack of certainty, which was particularly noticed in unison staccato passages in the symphony. But Mr. Mahler has a great expressional medium at his command, and is to be trusted to look after its development toward perfection.

He was received with great enthusiasm and was rewarded with much applause after the various works, very particularly after the funeral march of the symphony and the Strauss tone-poem. The new concert master of the orchestra is Theodore Spiering, formerly of Chicago, and has of late been living in Germany.

From the press:

Not that its playing is as yet flawless; such a result could not be achieved after only two or three weeks of rehearsing; but the ensemble last night was admirable and indicated that many great treats are in store for music lovers this winter. What was most encouraging was the quick responsiveness of the men to the demands of their leader, his subtlest intentions being carried out promptly.—*New York Evening Post*.

The general impression derived from the concert last evening, even before the final number was finished, was that the orchestra was already something very different from what it has been for long years; in many respects better; in some respects perhaps a disappointment to those who have been bred upon the ministrations of the Philharmonic Society. But there is every reason to expect that the orchestra will be, when its transformation is finished, an extremely fine one.—*New York Times*.

As the season progresses and the orchestra warms up to its work, doubtless the attendance will grow even larger than it was yesterday. Certainly the first program, interpreted under Gustav Mahler's guidance, was of great interest, while the performance, on the whole, had charm, beauty and intelligence to make it noteworthy.—*New York American*.

The ensemble playing, it is a pleasure to note, has emerged from the mists which surrounded it last season. It was not always distinguished last evening by perfect precision and there were passages in which unanimity was lacking, but on the whole there was an encouraging demonstration of the achievement of a good conductor in the matter of dynamics, attack and nuance.—*New York Sun*.

TEXAS PIANIST MAKING  
A TOUR OF GERMANY

Wynni Pyle, Well Known in New York, Scores Success with Blüthner Orchestra in Berlin

Word was received in New York this week by Lewis Clement, of the Mason & Hamlin Company, that Wynni Pyle, a talented Texas pianist, has been engaged for an extensive European tour. Her first



WYNNI PYLE

concert took place on October 28, with the Blüthner Orchestra, in Berlin. *MUSICAL AMERICA*'s Berlin correspondent cabled last Friday: "Wynni Pyle scored fine success Blüthner Orchestra, Thursday."

Miss Pyle will be heard on December 8 in Berlin at the popular concert of the Philharmonie, on December 13 in Leipzig with the Symphony Orchestra, on the following day at Halle with the Leinsie Windestein Orchestra, on the 16th at Görlitz with the Symphony Orchestra, and subsequently in Breslau, Berlin, Vienna and Dresden.

The directors of the Paris Opéra think they have a great "find" in a young tenor named Campagnola, who, despite his name, is a Frenchman.

A "Pyramus and Thisbe" Overture by Ed Trémisot is to have its first performance this season in Geneva.

TETRAZZINI BACK;  
WILL BE OWN COOK

Prima Donna Is Going to Start Housekeeping in New York—  
Her Plans for the Season

Oscar Hammerstein's star songbird, Luisa Tetrazzini, returned to New York from Europe last Saturday with the statement that she intends to keep house and do her own cooking in New York as well as sing at the Manhattan Opera House. She said gayly that she was most happy to be back in New York.

"And I am not going to a hotel this time," said she. "I've already picked out and engaged an apartment where I can cook when I want to. I can cook, too. I can make pies and I can scramble eggs—and, oh! such coffee. I'm going to get a little gas stove to put in the kitchen. I can't make fires in any other sort of a stove; I hate fires. Some time I am going to cook a supper for all my friends and invite them up to eat it. It will be good, won't it, Bazelli?"

And Madame turned to her husband for confirmation as to her culinary abilities; but Bazelli had gone to look after the dogs.

"Well, I can cook all right," continued the singer, "and for dessert I'll make a big pumpkin pie."

Mme. Tetrazzini declared that all the costumes she will wear this season in her performances at the Manhattan Opera House will be made in America. She was not enthusiastic over the superiority of American dressmakers, but admitted that she would have her gowns made here in order to avoid paying big duties on the imported articles.

All the opera singers have arrived from abroad this season in extraordinary costumes, and Mme. Tetrazzini was no exception. She wore a chinchilla coat with a turban of the same fur, crowned with ostrich plumes, shading from pale violet to still paler pink. Her gown was gray, and she wore gray shoes, which were topped with chinchilla.

"I am going to sing *Marie* in 'La Fille du Régiment,' *Lakmé* and *Leila* in 'Les Pêcheurs de Perles,' all for the first time this season," she said, "and the public will see that I have something in my repertoire besides *Lucia* and *Gilda*. I shall play the drum in 'La Fille du Régiment,' and show the New York public that I can act as well as sing."

"Then, after I have sung all these new parts I have still others. And I certainly intend to sing the *Liebestod* from 'Tristan und Isolde' at a concert here this Winter just to let the public see what I can do as a Wagner singer."

Since her last appearance in New York Mme. Tetrazzini has been singing at Covent Garden in London and at a charity concert in Paris. She has just finished a concert tour in the English provinces.

When Madame sang last Summer at the Trocadero in Paris, her first appearance on the concert stage in France, she received, she said, the highest price ever given a singer for one performance—\$5,000. She gave the audience the mad scene from "Lucia."

Mr. Hammerstein met the singer on the pier and kissed her just once on the cheek. Madame persisted in the Italian style of kissing, however, and the impresario was compelled to kiss her on the other cheek, too.

## MARY GARDEN PAYS DUTY

But She's Going to Sue Government to Recover the Amount

"If you want my candid opinion, I think Mr. Loeb and the United States Government, of which he is an agent, have acted in a very high-handed manner in imposing duties on my personal and professional effects. They have decided that I am an American and that this country is my place of residence. Both statements are false. I was born in Scotland and have lived nearly all my life in Paris. I am not and never will be an American—so there."

And Mary Garden's eyes flashed indignation as she said it. She needed her clothes, so she paid her \$1,100 duty, protesting at the same time that she intended to sue to recover the amount on the ground that she is a non-resident and a foreigner. Mr. Loeb's ruling that Miss Garden is an American citizen for purposes of taxation was upheld by the Treasury Department at Washington on Saturday last.

"The Merry Widow" has resumed its run at the Apollo Theater, Paris.

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Dear MUSICAL AMERICA:

Once a man gets famous, all manner of incident concerning his past life crop up. Cook no sooner discovered the North Pole than his ascent of Mt. McKinley became famous also. Early anecdotes of the great are always entertaining.

Like Caesar crossing the Rubicon, or Washington the Delaware, Hermann Klein crossed the broad Atlantic previous to his famous siege of New York. On the deck of the steamer, however, instead of taking the pose appropriate for future historical paintings, he relaxed his dignity and took a nap, reclining in the steamer chair. Future historians must write him down a less wide-awake general than Caesar or Washington.

As he slept, his mouth opened and large snores issued therefrom. At this moment the opportunity for a masterly flank attack presented itself to several young persons nearby. Lunch was being served on deck, and a young man of the attacking party took several small spice cakes and, approaching cautiously by the left flank, inserted them gently in the open mouth of the sleeping Klein and beat a quick retreat.

A tremor ran over the form of the mighty man. His subjective consciousness was informing him that all was not quiet along the Potomac. He rolled a little and opened his eyes. Here was a chance for masterly generalship—a veritable coup. A Caesar or a Washington would probably have first taken in the elements of the situation, and then quietly taken in the cakes, at the same time winking the other eye. But alas, the Muse of History must have been asleep as well as her general. At all events, the strategical inspiration did not arrive. Truth compels the historian to relate that the great man rose to his feet, spluttered, belched forth a veritable Vesuvius of spice cakes, and paced the deck for half an hour in a towering rage.

Thus happened one of the great defeats of history, though not quite so momentous an event as that which terminated the general's American campaign.

The New York Times, reporting the great suffragette meeting at Carnegie Hall on October 25, said that "the program of the evening was opened by Mme. Garden-Bartle, of the Boston Symphony Orchestra, who sang a suffragette song with the refrain, 'March on! March on! List to the dawn, the dawn of Liberty!'"

This gave me a series of shocks. I thought, "Is Mary Garden married? Has the Boston Symphony become suffragette? And why didn't the suffragettes get home before dawn?" Not being able to confirm the idea of Mary Garden's marriage, I worked on a different clue and reached the conclusion that "Mme. Garden-Bartle" was the New York Times version of the name of Mme. Caroline Gardner-Bartlett Clarke. I called up the Boston Symphony at once, and found that Mme. Clarke was not a member, but that she had sung with the orchestra. As to the suffragettes being out at dawn, I suppose they wish to be placed on an equality in all respects with men. The request to "list to the dawn" puzzles me a little. I have not infrequently observed a list to starboard in the cold, gray dawn of the morning after, but the dawn itself is a quiet, solemn event.

Apropos of the recent recital of her husband's songs given by Mme. Louise Homer, in aid of the MacDowell Club, Mr. Finck, of the *Evening Post*, sarcastically remarks that the MacDowell Club seems to produce everything under the sun except MacDowell's music.

Mary Garden is back with us, and tells an anxious and expectant world that she is not going to be married, she is not going to enter a convent, nor is she going to become a Suffragette, but she does admit that she has lost her heart! All of which has not prevented her bringing over twenty-one hats and a trunk full of diamonds and pearls, according to the reporters. Does it mean that her wardrobe consists only of hats and jewelry?

Time has its revenges, for if Sweet Mary has lost her heart it is, at least, some return for all those who have lost their hearts to Mary.

The announcement that Andreas Dippel will be connected with the new enterprise to give grand opera at the Auditorium in Chicago does not surprise me. I had heard rumors of this all through last season, when it was a question whether Mr. Dippel would retain his position at the Metropolitan Opera House.

It is quite on the cards that with the way things are going at the Metropolitan Opera House Dippel will become the responsible manager of an independent organization in Chicago, with a kind of working agreement with the Metropolitan Opera House by which artists will be guaranteed a certain number of performances, of which the Chicago organization will pledge itself to take a certain proportion.

In this event Chicago's gain will be New York's loss. Andreas Dippel is undoubtedly a man of very superior ability as a manager, but he was handicapped when associated with Conried, and he has been handicapped ever since, so that he never had a fair field so that he could show what he could do.

Forselle, the Swedish baritone, who arrived here the other day to join the forces of the Metropolitan Opera Company, is said to owe his engagement to some phonographic records of his voice, which were heard by the management, and resulted in a cabled offer to come to New York.

This reminds me that Caruso owed his sudden jump into popularity in this country to a similar cause. Long before he had been engaged by the Metropolitan Opera House Company his "records" were known all over the United States and had won for him a reputation as the greatest tenor of his time. I wonder whether he has ever heard of this.

The return of Mme. Cavallazzi, who years ago was not only a lovely woman, but the leader of the ballet in the old, glorious days of Italian opera at the Academy of Music, when Mapleson was manager, will bring up memories to old-timers. She ran away with Mapleson's second son, Charles, much to the Colonel's disgust. Not that he was averse to having his son marry a beautiful woman, who was a fine artist in her way and earned a lot of money, but that, on account of the marriage, Charles at once cut up the price for her services.

Charles Mapleson was a young man who had inherited his father's ruddy complexion and good nature, but had somehow missed the old man's ability. Everybody liked him, and he was very popular. I remember that the late Charles E. Byrne, who had a dramatic paper at the time, wrote a series of articles about Charles, whom he called "The Toff," in which he described the extraordinary costumes Charles wore, and made him out to be the Beau Brummel of the time.

Some of the articles were scarcely complimentary to Charles. On one occasion, when Byrne was asked whether he did not fear to meet Charles on the street, he replied:

"Great heavens, no! Why, Charles is paying me to write those articles."

I have been trying to think for some time how a new system of musical criticism might be invented. The general style and the usual stock of adjectives and qualifying expressions now in vogue are about played out. The trouble is that the system

of criticism as it exists now has arisen to meet a certain demand, and is qualified by the nature of the mind of the general reader. If one could succeed in inventing an entirely novel species of musical criticism, the trouble is that, despite its excellence, it would probably not be understood by the people who read criticisms. The genius in criticism would probably have a hard time getting and holding a job.

The thing I have in mind would be so radical a departure from the present method and style as to practically find no place in the existing scheme of things critical whatsoever. It may be that there is some line of advance which is not too great a departure from present styles along which a critic might go and still exhibit a very considerable originality.

At all events, here is a choice fragment from an experiment in criticism which was sent me recently from Denver. It is a dramatic criticism, the subject being Billie Burke, who has been playing "Love's Watches" in that city, and it is written by George Creel, of the *Denver Post*. Perhaps Mr. Creel has struck out along a line which it would be profitable for musical critics to study and consider. There is about a column, very similar to the example given, but this will be sufficient to reveal Mr. Creel's style:

"As she (Billie Burke) moved about the Broadway's stage last night she fairly dripped sugar. It oozed from every pore, ran in streams from her hat, jetted from her finger tips, gushed from her very shoes. The flood of sweetness could not be stayed by the footlights, but buried orchestra and parquet, and even the balconies felt the wash of the saccharine tide. Never before in the history of the world was there anything like it! Had some Roman emperor gathered all the hives of Iybla and poured out their honey in one golden flow, it would have seemed meager and aciduous, after Miss Burke's lavishness. As the people left the theater their sugar-soaked footgear sloshed in surfeited squeaks, and faces, hair and clothes were white with saccharine incrustations."

A lady of my acquaintance said to me recently: "I am so glad that the dancing age has come round again!"

It has been a long wait—about two thousand years, in fact—since the dance has been an emancipated and satisfying art. I echo the lady's sentiments, and along with others who are interested in the renaissance of the dance, I am waiting with eagerness to see the Russian dancer, Pavlova, whom the Parisians have named "The Immortal." If we are to trust Herr B. Weimann Bischoff, who wrote concerning the Russian dancer in *Der Barde* not long since, we are to have a treat. Here are the glowing words in which he expresses himself:

"Under the direction of the prima ballerina of the St. Petersburg Royal Opera, Miss Pavlova, the Royal Russian Ballet was recently a guest there (the Berlin Opera). Whoever wants to see a dance that is at once life and poetry should go to see these Russians. They gave the different styles of ballet, old and new, and with each kind unfolded true storms of inspiration with a spirit, a fire, a temperament that carried the spectators irresistibly with it. That is the art of dance!"

Mary Garden is not the only singer who has ideas of her own. Mme. Noria was recently interviewed by a representative of the *New York Mail*. When ideas come out through the mind of an interviewer, one never knows what prismatic refractions they may have undergone. However, the *Mail* attributes to Mme. Noria the following sentiments:

"Fat opera singers should be heard and not seen. There is nothing so shattering to the illusion as a fat, old *Marquise* trying to look sylph-like and romantic. People go to the opera to enjoy a combination of the arts; they demand every phase of beauty—vocal, artistic, physical and dramatic—and they should get it."

It must be one who is very sure of giving it who is able to speak like that. Mme. Noria goes still further, and has this to say:

"It is sad. All the opera heroines are slim and young and beautiful, and so frequently, alas, their interpreters are fat and old and homely. Americans are like the Greeks in their love for beauty. They want

only youthful beautiful singers and actors. America has established a new ideal of the singer, for she will be much rarer and much more difficult to find—the singer who is young and beautiful and yet has a voice and dramatic ability!"

Very true! Very true, Mme. Noria! Nothing is too good for Americans!

Von Bülow was perhaps the most prolific source of anecdote that the musical world has ever known. Certainly an equal number of the caustic and acidulous remarks which he is sponsor for has probably never been attributed to any other musician. Once he was to play Beethoven's Concerto in G in Philadelphia. He asked B. J. Lang to go over from Boston and conduct the orchestra. Lang knew that the orchestra, was not in very good condition at that time, and so, while his understanding with von Bülow was that the rehearsal was to be at ten o'clock, he arranged privately with the players that they should begin at nine. In this way he planned to have an hour's rehearsal of the orchestra alone.

He was still at it when von Bülow entered the auditorium and took a seat unnoticed by Mr. Lang, who was busily bringing the orchestra up to the climax which would usher in the cadenza of the soloist. When the orchestra came up to the big *fortissimo* pause, on the chord that ushers in the cadenza, and Lang had cut it short with a wave of the baton, he was startled to hear von Bülow shriek out from the dimness of the auditorium, in his sharpest and most acrid voice:

"The wood wind may go to h—ll!"

When Lang turned he was merely able to catch a glimpse of the infuriated pianist as he jammed his hat on to his head and left the place. Von Bülow could not be found during the day and the performance took place in the evening without a rehearsal of orchestra and pianoforte together.

At an earlier time, when Walter Damrosch was with von Bülow in Frankfurt, they were strolling out one day. Suddenly there appeared before them one of those fellows of a well-known type, who are always trying to bring themselves into association with notables. He placed himself jauntily before them, in an attitude of challenge, and said:

"Good morning, Herr von Bülow. I'll wager you don't know who I am."

Von Bülow eyed him for an instant from top to toe, and exclaimed with vehemence: "You have won your wager!" and strolled off with the greatest glee, rubbing his hands with satisfaction.

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## ELGAR SYMPHONY PLAYED AT FIRST OF DAMROSCH CONCERTS

Sunday Afternoon Series Opened by New York Orchestra, Which Shows Artistic Advance Since Last Season—Conductor Receives Cablegram of Good Wishes from Composer

The Elgar Symphony, with which Walter Damrosch opened the season of the Symphony Society of New York, gave evidence of being a work destined to rise in popular favor. There have been doubts about the work, but after the enthusiasm with which it was greeted at the concert at Carnegie Hall on Sunday afternoon, November 7, it would seem that this work is to be a legitimate successor to Tchaikovsky's Symphony Pathétique in popular favor. Mr. Damrosch gave the following program:

Part I.—Symphony in A Flat, Elgar. Part II.—Ballet Music from the Pantomime, "Les petits riens," Mozart; (a) Overture, (b) Andante, (c) Andantino molto grazioso, (d) Pantomime. Part III.—Symphonic Poem, "From Bohemia's Forests and Meadows," Smetana; (b) Russian Song, Rimsky-Korsakoff.

Elgar, in his symphony, seems in a way to be trying to tell us the same story which Tchaikovsky tries to tell in his greater works. He depicts passion, struggle and storm on the one hand, and what would seem to be his ideal of peace, happiness and joy on the other—heaven and hell in music. Tchaikovsky was much farther down the scale of happiness than Elgar; his utterance, therefore, is necessarily more agonized and passionate, and his dreams of joy more intense. Elgar tells the story from a serene standpoint. He paints struggle rather as one who beholds it from a little distance. The auditor does not feel that he is involved, tangled in it, as Tchaikovsky is. Joy with him is not a terribly intense yearning for the beautiful, but something calmer, something attained.

Elgar's sense of beauty is, however, very great. Certain movements of the Adagio reveal moments of the most rarely beautiful imagination. This movement is a luminous tone-painting of the fields of the blessed. The second movement is in no sense a Scherzo. There is something slightly Tchaikovsky-ish about it, and an underlying spirit both sinister and mystical, except in its alternate section, which is charming and delightful. Although by no means imitative, there is a slight suggestion of "Parsifal" about it. Elgar, however, has his own well defined personality entirely apart from Wagner and Tchaikovsky, both of whom, however, must have appealed to him strongly.

There is a tremendous suppression, a sense of holding back, throughout the Symphony—something which keeps one continually in suspense. Wonderfully melodious as the work is, the melodies are constantly being submerged in the waves of orchestral development, so that the symphony needs much familiarity for its melodic appreciation, and with that familiarity it may be depended upon not to disappoint. The tendency toward uplift is very great throughout the work, and at the close breaks into a positive uplift which is tremendous. Wordsworth might have spoken thus had it been given him to reveal himself in tone.

Damrosch conducted the work with a very evident sympathy. He had received a cablegram "Best wishes, Elgar," just before the performance, which added to his impulse to out-do himself in his presentation of the work.

The fact that the orchestra men had been

playing together all Summer revealed itself in the excellent ensemble. In resonance and precision the orchestra did some of the best work in this symphony which it has ever done in New York. Mr. Damrosch gave a highly poetic reading of the beautiful close of the first movement, and a lofty, serene interpretation of the Adagio; and after his tremendous climax at the close, the audience responded with a prolonged and enthusiastic applause such as is seldom given to a new, somewhat involved, unfamiliar symphonic work.

The Mozart "Les petits riens" was given for the first time in America, as was also the Russian Song. The ballet music proved vastly delightful, the true Mozartian grace diffusing all of these little movements, which are almost as short as the movements of Tchaikovsky's "Nutcracker" suite. The Andantino, with its arabesques in pizzicato, gave the most delight, and the final "Pantomime," which is in the nature of a scherzo, was also greatly enjoyed.

The Smetana Symphonic Poem is a work rich in color, and in a nationalistic flavor which is presented by the composer in a delightful and artistic fashion. Smetana has a way of pouring out golden streams of tone, and with such a stream he begins this work. The manifold twitterings of the birds and rustling of the leaves made a kind of Bohemian *Waldweben*, and the folk songs and dances following were irresistible and joyful. The close of the work is a little old-fashioned and cheap, but as a whole it stands upon a high plane.

The Russian Song, full of barbaric Muscovite fervor, appeared not to be sufficiently Russianized by Mr. Damrosch in this performance.

There was a large audience, which was greatly interested both in the symphony and the novelties, and which was enthusiastic in its greeting and its approval of the conductor in this first appearance of the season.

Of the work of the orchestra the critics of the daily press commented as follows:

Mr. Damrosch's orchestra gave forth a rich and well knit body of tone, phrased with grace and musical intelligence, and made its nuances smoothly and elegantly. Mr. Damrosch conducted with enthusiasm.—*New York Sun*.

The material of the orchestra struck me all over again as being exceptionally fine. I wish the Philharmonic had as good. The tone yesterday was more individual and personal, so to speak, than ever before—smooth, compact and mellow, and the orchestra played with precision, good balance and contrast, and fine sonority. Yet for me there is a something that stands in the way of complete artistic satisfaction and conviction, though Mr. Damrosch conducted with authority and spirit. Perhaps some one wiser than I am will explain.—*De Koven in the World*.

The performance of this remarkable work was in most ways excellent; it had greater freedom, and hence greater expressiveness than that which Mr. Damrosch gave last year, and the orchestra filled its measures with the richest instrumental color. The symphony was heard with profound attention, and the applause seemed to indicate that it had moved the audience deeply.—*New York Times*.

The orchestra did itself proud and Mr. Damrosch was recalled half a dozen times at the close of the performance.—*New York Herald*.

### When Silence Stood for Applause

In place of the applause which usually follows the rendering of an aria by an artist who has moved the public, there was a profound silence following the magnificent dramatic climax to the Cantabile in the "Mignon" selection at the recent Arral con-

cert in New York. As *Mignon*, filled with jealous rage, calls down on the head of *Philine* a malediction, crying for the fire to descend and devour her, so impressed were the audience with the spirit that Mme. Arral infused into her singing that they were tense with emotion, and at the finale there was a silence that was followed by a ripple of applause which, after the Gavotte, broke out into warm tumult when the orchestral number was finished. Many artists have the power of arousing enthusiasm, but for an artist to so hold the audience that they pay her the unusual com-

## A NEW "SALOME" OPENS SEASON OF THE MANHATTAN

(Continued from page 1)

this opera, Mlle. Cavalieri was much more effective vocally in several later scenes.

M. Renaud, as *Herod*, carried off the chief honors by his artistic perfection, dramatic and vocal, which showed through even the dramatically flattening effect of Massenet's music. His "Vision Fugitif" was a finely woven fabric of art, exquisite in texture, with every color and strand in place. He weaves a pattern worthy of emulation by all dramatic artists.

M. Dalmorès, as a highly civilized *John*, girt not in rough skins and with unkempt hair, but with finely groomed locks and in a flowing gown of rich stuff, sang movingly and with great beauty of voice.

Mlle. Gerville-Réache, laboring against a recent illness from which she has not wholly recovered, sang well, though she was unable to give of her best. M. Vallier, the only newcomer in the cast, as *Phanuel*, gave much pleasure, and had one curtain call on his own account. His voice is full and satisfying. His career promises to be a successful one at the Manhattan. The part of the *Roman Pro-Consul* was carried well by M. Crabbe.

M. Nicolay, as the *High Priest*, sang with a round tone, big and deep, the kind of voice one looks for in the part of the *Stone Guest* in "Don Giovanni." The part of the *Slave* was given to Mlle. Carew, and the part of *A Voice* to M. Venturini.

The new conductor, M. Henriquez la Fuente, created a very favorable impression, and showed ability of a high order. He broke forth from the chain of principals who responded to the curtain call after the third act and signified by gestures that the orchestra was entitled to its share of the applause.

Mr. Hammerstein could not escape the first-night speech, which was one of the briefest on record:—

"I do not know why I should be made to speak. I will do the best I can this season for the love of the cause, the love of music, and the love of you people for me. I thank you."

Audiences of late years have been so trained to expect a lively and intense dramatic quality in opera that Massenet's "Herodiade" unquestionably seemed somewhat tame. The opera does not afford the singers a medium for strong dramatic characterization. The authors of the text have sentimentalized the tale, and the melodious Massenet, in his music, has done little to lift it into a region of greater dramatic intensity. The effect is more like that of certain familiar historical figures moving across the background of an oriental pageant, than like a drama unfolding out of the passions of the participants.

Because of the general sentimentalization of the tale, and because of the weakening of dramatic effect through a Frenchified attention to the carrying out of every detail of the plot, the characters all give the impression of being perfectly respectable citizens; *Herod* about the calibre of an average mayor of an American city; *John* a gentle and spiritual parson, letting *Salomé* love him "as in a dream—as the angels love in Heaven"; *Salomé* a sentimental young girl with her troubles. The momentary effort to characterize *Herod* as a voluptuary in the second act and *John* as a denouncing prophet on his appearance does not help out much. The manner in which the drama is constructed forces the characters to settle back quickly to a certain tameness, beyond the power of the artists to redeem.

For this reason one feels that despite the gorgeous spectacle, despite the show of a dramatic setting, he is hearing the artists chiefly as vocalists.

The plan of the opera in brief is this: *Salomé* is a lost child, not knowing her mother. *Herod* wishes to make her his favorite slave. She, however, has conceived a sentimental devotion for *John*, as the only one who has ever treated her kindly, and she flees from the palace to join him. *John* permits her affection, in a degree. He curses *Herod* in the traditional manner, and is thrown into prison. *Herod* hesitates to grant the request of *Herodias*, who asks for *John's* life. *Salomé* appears, and almost persuades *Herod* to grant the life of the prophet, when the

executioner appears with a bloody sword which tells of his deed. *Salomé* is about to strike *Herodias* with her dagger when, learning that *Herodias* is her mother, she turns the weapon upon herself, saying: "Then take back thy blood and my life!"

The story is presented to the eye in a setting of the most gorgeous oriental splendor, and a number of the scenes won a good measure of applause on their own account, notably the interior of the temple, where the great scenic and tonal climax is worked up in the third act, and the great hall in the palace, the final scene of the opera. An element of picturesque contrast with the general splendor of the opera is contributed by the scene of Phanuel's Klingsor-like dwelling, which looks out over the house-tops of the city.

The music, as a whole, is redolent of the distinguishing marks of Massenet's music. It is melodious throughout, and has the inevitable inclination to be saccharine. Massenet has more than once been criticized in this opera for placing the two most distinguished arias near the beginning of the opera and never equalling them subsequently. The music as a whole reveals Massenet's very evident constructive quality and power of effective orchestration. Moreover, it is real stage music, rather than musicians' music, and produces its effect upon the audience. In the big scenic and choral climaxes he builds up his tone well, helping it out with trumpets upon the stage.

The chief weakness of this music throughout is its lack of characterization. Despite the subtle variety in Massenet's music, he may perhaps be classed among those musicians who have only one tune. The result is that musically his characters do not stand out one from the other, the beauty of the music by no means atoning for its lack of dramatic specialization. Massenet is apt to become blatant in his large climaxes, which fail of musical distinction.

The opera never made a particular success in Paris, having been much more liked in other European cities where it has been given. There is no question as to its brilliance as a spectacle and as to its capacity to reveal the purely vocal qualities of artists.

The orchestra did excellent work, the quality of the brass being especially resonant and distinguished. There were many curtain calls, and while the social aspect of a first-night always makes it difficult to gage the musical appreciation, the opera unquestionably gave great pleasure to the mass of people that assembled to hear it.

The daily paper critics commented as follows on the performance:

It is a matter for congratulation that, as this performance showed, Mr. Hammerstein has secured in Mr. de la Fuente a conductor who knows his business thoroughly; a man who not only keeps his forces together but knows how to animate or subdue them. The cast was excellent. Mlle. Cavalieri's voice has improved surprisingly since she was heard at the Metropolitan.—*H. T. Finch in the Evening Post*.

Mr. Hammerstein, his new conductor, M. de la Fuente, and the majority of those concerned in the representation deserve much praise for the performance.—*H. E. Krehbiel in the Tribune*.

The production was splendid in its apparel and of high achievement in its musical and histrionic features. It dazzled the eye and beguiled the ear. More than this, it seems, is not required of the popular type of opera to-day.—*W. J. Henderson in the Sun*.

... a production so sumptuous and so notable and efficient a cast, which combined in spite of certain deficiencies in the work itself to make the opening of the present season one of the most auspicious hitherto seen at that house.—*Reginald De Koven in the World*.

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## SLEZAK VOCALLY A SUPERB "OTELLO"

But Vienna Finds Something Lacking in His Dramatic Interpretation of the Rôle

VIENNA, Oct. 24.—Leo Slezak sang *Otello* at the Royal Court Opera, in Verdi's opera of that name, for the first time in Italian, on Thursday last—possibly in anticipation of his New York appearances. Vocally, Slezak was superb, but his acting of the Moor left something to be wished for. Wiengartner directed the performance.

Ernst Kraus, tenor of the Berlin Opera, took the rôle of *Siegfried* in "*Siegfried*" and "*Götterdämmerung*" at the Royal Court Opera last week, singing in place of Schmedes, who was indisposed. The change was not altogether unwelcome, and Kraus, who was in excellent voice and mood at both performances, covered himself with glory. In "*Götterdämmerung*," Frau Bahr-Mildenburg sang the *Brünnhilde*. In spite of her difficulties in regard to pitch in her upper tones, Mildenburg is regarded as the best *Brünnhilde* on the German stage.

This evening, at the performance of "*Faust*," Geza Brand, a young baritone from the Vienna Conservatory, will make his début as *Valentine*. He is engaged permanently for the Royal Court Opera at the end of his course at the Conservatory, making the second member of the Conservatory Opera School who has been taken into the Opera this season.

The Official Year-Book of the Royal Court Opera, which has just appeared, contains some interesting statistics of the past season. Sixty-five different operas and twelve ballets were given. There were numerous changes in the personnel. Conductor Reichenberger, who led the performances of Strauss's "*Elektra*," was engaged, besides eighteen new soloists. Three soloists and Conductor Petrino took their departure. Eleven members of the institution were put on the pension list. No less than thirty-three singers appeared as "guests" in the hope of engagement.

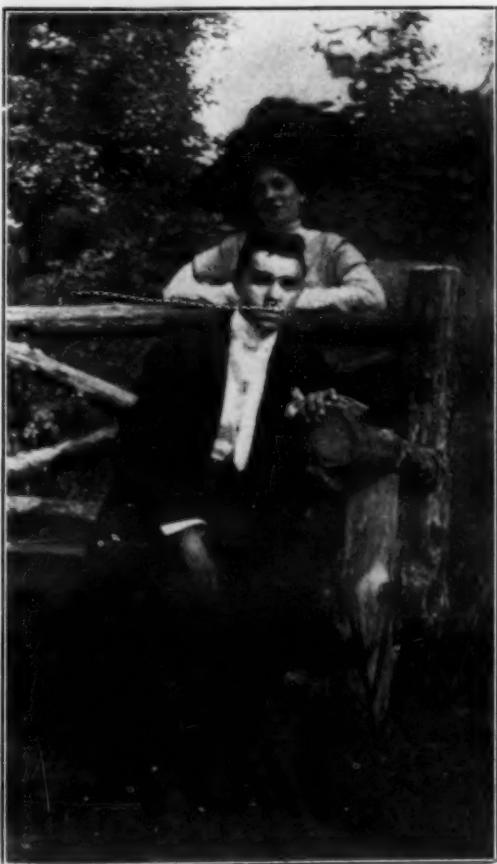
On Monday, Kubelik appeared in a concert with orchestra in the Grosser Musikvereins Hall, before an audience that filled every nook and cranny of the auditorium. The program included the Mendelssohn and Tchaikowsky concertos and Paganini's "*Il Palpit*." The audience was wildly enthusiastic.

The Vienna Rubinstein Club did an injustice to Josef Lhévinne's position among the world's great pianists when it invited him to give a piano recital here and then had programs and bill-posters printed with the heading, "Rubinstein Evening of the Anton Rubinstein Club. Program: Works of Anton Rubinstein," and in quite small type underneath, "Played by Josef Lhévinne, Professor at the Moscow Conservatory." For his rather monotonous program of only Rubinstein compositions Lhévinne had a rather slim audience in Boesendorfer Hall. A number like the Variations in G, op. 88, would have proved a white elephant in the hands of a less capable technician than Lhévinne, not to speak of being an unbearable bore to a patient audience. The pianist earned a great success with his virile execution of the number. The program contained also the Prelude and Fugue in A Flat, op. 53; the Phantasie in C Major, op. 84, for which Paul de Conne, of the Conservatory, played the orchestral part on a second piano.

Halévy's "*The Jewess*" will be produced for the first time at the Volksoper shortly.

It is rumored that Emil Sauer is to withdraw from the concert stage, and that his concert in Vienna, on November 22, will be one of his last appearances before the public. E. H.

## BALTIMORE COMPOSER, WHO IS NOW AT WORK ON A GRAND OPERA



Felice S. Iula and Emile Erdman, One of His Pupils

BALTIMORE, Nov. 8.—Felice S. Iula, harpist, of Baltimore, was one of the leading instrumental soloists of the production of "*The Holy City*," which was recently given a successful presentation by the Hagerstown Choral Society at Hagerstown, Md. One of his numbers was Verdi's "*Grand Fantasia*." Mr. Iula is now engaged composing the music for a grand opera entitled "*Isabel*," the libretto being by Louise Malloy, of Baltimore. He is also arranging music for productions of Klaw & Erlanger. Mr. Iula has composed a number of works, one of which is the Mass of St. James, the only mass dedicated to Cardinal Gibbons and written according to the Pope's new law. Emile Erdman, who appears in the picture, is a talented pupil of Mr. Iula, playing both the harp and the piano.

W. J. R.

## Boston Opera Artists Dined

BOSTON, Nov. 6.—Director Henry Russell, of the Boston Opera Company, dined the leading artists of the company and some of his friends at the Hotel Lenox yesterday with a menu of freak dishes, novelties here, yet which the opera singers enjoy when at home and which traveling Americans encounter at European hotels. Among those present were Mme. Nordica, Miss Nielsen, Constantino, Frederick Converse, the composer, and Mr. and Mrs. Eben D. Jordan, M. and Mme. Conti, Sig. Menotti, Fonari, Baklanoff, Wallace Goodrich, Mrs. Goodrich, M. and Mme. Boulogne, Leliva, Bourrillon, Sig. Mardones and others.

Edith Miller, the Canadian contralto, is engaged to sing in "*Elijah*" with the Leeds Choral Union in Leeds, England.

## NIELSEN CAPTURES FAVOR OF DENVER

Overshadows Scotti in Their Joint Concert—Apollo Club's Admirable Performance

DENVER, Nov. 1.—October made a Garrison finish, musically, in this wide-awake city. Robert Slack's first subscription concert on the 28th brought Nielsen and Scotti; Victor Neuhaus presented his new opera comique company in "*The Queen's Lace Handkerchief*" on the 29th, and again in a matinée next afternoon; Mary Wood Chase, the Chicago pianist, made her first Denver appearance at the Woman's Club on the afternoon of the 30th, and the same evening the Apollo Club's first subscription concert, with Herbert Witherspoon as soloist, was given in the Auditorium.

The audience at the Nielsen-Scotti concert resembled a gathering at the Metropolitan during the grand opera season. Practically every seat in the great Auditorium Theater was occupied, and, as the Slack concerts have the approval of Dame Fashion, this great audience was remarkably well dressed. Both artists were received with decided approval. The audience was predisposed in Scotti's favor, since he bears the greater reputation in the operatic world, but as the evening wore on Miss Nielsen's joyous personality and the exquisite delicacy of her art won first place in the audience's favor. She revealed great versatility in her offerings, singing the "*Madama Butterfly*" second act aria and the "*Traviata*" "*Ah Fors e Lui*," in Italian; a group of Strauss songs and one by Grieg in German, Bemberg's "*A Toi*," in French, and Tosti's "*Goodbye*" and Strauss's "*Serenade*," in English. Her encore numbers, all in English, included one or two piquant things which brought forth the playful Nielsen of light opera days.

Scotti, ultra-dignified of manner, sang with the mellow voice and suave style so familiar to Metropolitan patrons, the "*Pagliacci*" Prologue, the "*Faust*" Cavatina, the "*Don Giovanni*" Serenade, and songs by Tosti, all in the Italian text. What singer other than an Italian would dream of going before a concert public in this day with only one language and one singing "style"—and that style the cloying, artificial, sentimental one of Latin opera! Incidentally, Scotti's diction, even in his native tongue, was far from pure. A singer who introduced as many impure vowels, false endings and affected aspirates in our own language would scarcely be tolerated. It is true, of course, that the same criticism may as justly be applied to most of the Italian opera singers who depend for fame principally upon sensuous beauty of tone.

Romayne Simmons deserves mention for his splendid support of the two singers at the piano.

The Apollo Club's offering Saturday evening was altogether the most delightful vocal concert that I have heard in Denver, and one that would be ranked first class in any center of culture. It was the first concert since the Apollos have added a choir of 100 women's voices to their own männerchor of sixty, and the result of this amalgamation was all that was anticipated by a public that already knew the genius of Director Houseley. In Leslie's "*Lullaby of Life*" the new chorus sang splendidly, responding like a finely voiced great organ to Mr. Houseley's will. Mr. Witherspoon's part in the concert was an unqualified delight.

Mary Wood Chase's refined and charming personality and her good, if not great, piano playing met with the warm approval of an audience almost exclusively feminine Saturday afternoon. Miss Chase contributed to the enjoyment of her program by giving brief analyses of the compositions offered.

Those who remember the really excellent

production of "*Tannhäuser*" by Mr. Neuhaus last Spring were disappointed over the crudity of "*The Queen's Lace Handkerchief*" performance Friday evening. Judged on a purely amateur basis, it was fairly good, though even that is a generous estimate. I understand that Mr. Neuhaus was unable to secure more than one stage rehearsal with orchestra, and that may explain much of the raggedness.

This evening, at the First Baptist Church, a quintet of excellent New York artists is booked for a concert in the Lyceum course. They are Florence Hinkle, Ada Campbell-Hussey, Reed Miller, Frederick Wheeler and Alexander Russell. J. C. W.

Would Not Dare Go Home Without the Paper

NEW YORK, Nov. 1, 1909.

To the Editor of MUSICAL AMERICA:  
I take pleasure in enclosing my check for a renewal of the subscription of my daughter to MUSICAL AMERICA. Her interest in your paper is such that I would not dare go home without renewing the subscription. CHAS. C. GILL.

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## The Vibrato, Tremolo, or Throb in the Singing Voice—Its Cause, Its Use and Its Abuse

A Paper Prepared for the Academy of Science, Minneapolis, Minn., by  
**Willard Patten**

You have often noticed the agreement, followed by the disagreement, and the agreement again, of the hoof-beats of a pair of carriage horses on the pavement. Have you not wondered why they, unlike most human beings, do not continue to "keep step"?

It is because, while equal in speed, they are unequal in nervous temperament, and consequently their muscular movements may not coincide. Again: You have observed, when the tuner of your piano, wedging off one of the three unisonant strings, strikes the key, a wave or beat, more or less distinct, gradually disappearing as he draws the delinquent string up to tension.

Should he, when these beats are but moderate, sound each string by itself, you might detect no difference in pitch, so insignificant would be the variation; but sounded together the wave reappears, proving a real difference in tension.

To return to the horses for a moment: Should you, seated in the carriage, count the steps of one horse, while the friend by your side counted those of the other, between two given points in the road, the results might be, say, 120 and 124, respectively, one horse taking four more strides than the other to cover the same distance. Therefore, through coincidence and varying of hoof-beats, he passed his mate four times. Now, if the note of the piano being tuned were A above middle C, the tuner brings one string to unison with his pipe or fork giving off 235 vibrations per second of time. These vibrations are made as follows: The prong of the fork smartly struck, alternately advances and retreats, producing in the air before it first a condensation and then a rarefaction. Neither of these conditions being tolerable, the effort of the disturbed air to resume its equilibrium—the condensation to re-expand and the rarefaction to recontract—produces atmospheric waves whose action is like the ripple caused by dropping a pebble in smooth water.

If the second prong of the fork be exactly equal to the first in metallic density, elasticity, temper and proportion, it will respond with vibrations precisely coincident. A bit of waxed metal attached to one prong so changes its resonant properties that, if now the fork be struck, a distinct wave will be heard.

The tones of the human voice are produced by vibrations arising from rapid puffs of air, fanned out from the windpipe by the two vocal bands stretched across the

function, wherever organs are in pairs, they are never precisely alike.

The vocal bands (or cords, as they are popularly misnamed) are no exception to this rule; and under stress of keen and continued training and practise they develop slowly, and in nearly all cases unevenly. This unevenness is usually quite insignificant—just sufficient, as a rule, to involve a slight difference in the elasticity of fiber, and in nerve control, with the result that in a second of time the vibrations of the two bands upon a given note will vary in speed, producing the waves or throbs so characteristic of the trained voice. In exaggerated cases these waves become so pronounced and ugly as to deflect the voice from pitch. I have heard a man so afflicted with this weakness that, not knowing the note intended, I could not decide whether his C was flat or his B was sharp.

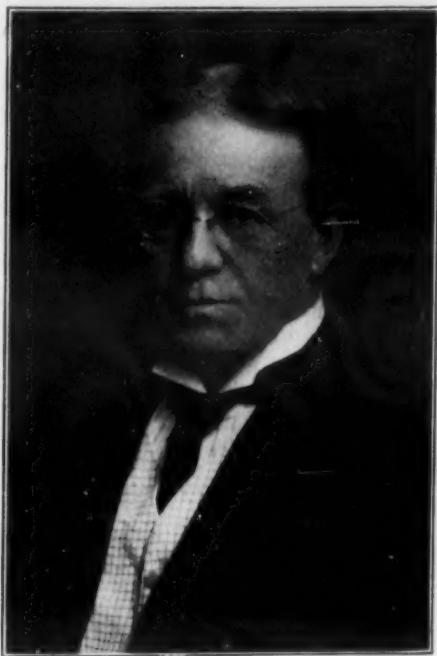
This characteristic of the singing voice is so universal that its acceptance as an accomplishment is well-nigh final. But among students in an undeveloped condition it is sometimes so painfully exaggerated that its cure is a consummation devoutly to be wished. Could we find means to discover which band were the weaker, and a way to stimulate nerve activity on that side, the matter could be intelligently studied and perhaps remedied. But it would be a delicate proposition from which we prudently shrink.

However, I will cite one case. A bank clerk whose duties required him to write several hours each day did so with his head tipped a little to the left. When he sang his tremolo was so flagrant that the note of each wave amounted almost to a cessation of the tone. He was advised to spend his vacation with canoe and gun, shooting at everything in sight with long and careful aim, which brought his head over to the right, and to paddle with his right hand high.

He returned in six weeks, and, would you believe it?—his tone was so much steadier that his teacher and friends were astonished, and it has now become admirably poised and obedient. The "wobble" in his voice was not the result of being tired or run down. He had been neither. He played ball, romped, and was a stirring, well man all the time, with big, virile voice and an almost tireless physique. But the defect was there at the very outset of his study; and, in fact, it is quite often found in the voices of the untaught.

Generally speaking, a warm, graceful throb or beat in the tone of a good singer adds charm and nobility to the effect, how-

ever intolerable it may be in a bad singer. And I think that it will be admitted that a perfectly level organ tone would lack the magnetic qualities so effective in the other. But when, through over use or perverted development the wave becomes badly exaggerated, the tone is not only distressing to hear, but marks the gradual deterioration of the vocal bands, and the voice is already tottering to its fall. **WILLARD PATTEN.**



WILLARD PATTEN

cavity in the larynx. The significance of this lies in the fact that these bands, being two, one belonging to each side of the body, as it were, are controlled by two nerve filaments, one to each, like the ears of an animal or the wings of a bird. Nerve force is exerted in a number of ways. Encouraged by more frequent use, it stimulates more vigorous growth in the right arm than in the left; discouraged by interference or disease, it neglects to stimulate one ear, one eye or the tissue of one side of the face, so that unequal function or development results.

The inequality of these nerve currents is, we may admit, a common and practically normal condition, becoming conspicuous but rarely; so that in all human anatomy and

### MME. CROSS-NEUHAUS GIVES FIRST MUSICALÉ

Well-Known Artists on Program Given  
at the Waldorf-Astoria—Van Nordens Win Favor

The first of the series of Saturday afternoon musicalés to be given under the direction of Mme. Marie Cross-Newhaus was held at the Waldorf-Astoria last Saturday. A very large audience was present, in which society was largely represented. The program was as follows:

(1) Trio, op. 6, Bargiel, Eugene Bernstein Trio; (2) songs, "Der Spielman," Hildach, "Der Mond Kommt Still Gegang," Schumann, "Le Moulin," Pierné, Harriet Foster; (3) "Bois Epais," Lully; "We All Love a Pretty Girl," Arne, "Good Night," Beaumont, "Before the Dawn," Walker, Berrick von Norden; (4) "Sketches of a Great Artist," (5) piano solos "Prelude," Rachmaninoff, "Meditation," Tchaikowsky, Eugene Bernstein; (6) songs, "Le Nil," Leroux, "A Little Way," Harris, "The Awakening," Hoberg, Harriet Foster; (7) "Am Heimweg," Kaun, "Rococo Standchen," Helmund, "Stille Sicherheit," Franz, "Drei Wanderer," Herman, Berrick von Norden; (8) trio, op. 40, first movement, Mendelssohn, Eugene Bernstein Trio.

The various numbers were admirably done, repetitions being demanded in almost every case. Mme. Newhaus has succeeded in making these monthly events even finer and of more educational value than any of those conducted by her during the past ten years. The two trios were flawlessly rendered by the Messrs. Bernstein. There was much enthusiasm over the rich contralto voice disclosed by Miss Foster in the songs which followed, the singer being apparently equally at home in the widely diversified styles of the German, French and English numbers of the program. Eugene Bernstein, who was a fellow-student of Rachmaninoff at Moscow, played one of that master's preludes and a Tchaikowsky piece in splendid style, with a tone of great beauty and kaleidoscopic coloring. He also responded graciously to a number of encores. Last, but by no means least, came Berrick von Norden, whose superb tenor voice, perfect acquaintance with all the niceties of tone production and exquisite refinement of style, combine to make him one of the most satisfactory sinners to be heard in this city. He, as well as Miss Foster, enjoyed the sympathetic accompaniment of Elizabeth Ruggles at the piano.

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## MARY GARDEN WED? NEVER! LOVE? YES

Says She Lost Her Heart in France  
—To Return There for Good  
After This Season

A kiss apiece for her favorite reporter and the beaming Oscar Hammerstein, and handshakes for other persons were bestowed by Mary Garden when she arrived in New York on the *Adriatic* on Thursday, November 4. She said she had left her heart in France, but had no intention of marrying.

"Marry?" I do know a man I would wed. Though I have left my heart with a man in France, I cried all the way over, I felt so bad on leaving that country. But as for marriage—never at all. Please don't talk about it any more."

When asked if she was interested in M. Briand, the Prime Minister of France, she replied:

"Oh, he's a very dear friend, charming, charming, but not the man I love."

"I am not going into a convent," said Miss Garden. "Life is too beautiful to enter a convent. But I am to be admitted into the Catholic Church. It appeals to my temperament. I like the charitable part of it, for I have always been interested in charities. I think you find a great deal of repose in the Catholic Church. I like to go and sit in a Catholic church. This you cannot do in a Protestant church, for it is always closed on week days. I was brought up in the Scotch Covenant Church, but, oh! it is so cold in the Presbyterian communion. My confirmation will take place when I return to Paris, and the Premier will be my sponsor."

"Did you say that the United States

### MARY GARDEN'S ARRIVAL, DESCRIBED IN DAILY PAPER HEADLINES

**MARY GARDEN LEFT HEART IN FRANCE**  
Herr Oscar's Prima Donna Says She Wept Crossing Ocean

**WON'T TELL OF LOVE PLANS**  
Denies She's to Become a Nun, but May Turn Catholic.

**GARDEN MARY STILL CONTRARY**  
But Only for Those Dear Press Notices—Won't Go in Convent Now.

**NO NUN'S ROBES WILL REPLACE THAIS GARB.**  
Miss Mary Garden to Be Confirmed in Catholic Church, but Will Not Enter a Convent.

**ONE LONG WEEP BY MARY GARDEN**  
All the Way Across the Atlantic, and All Because She Is in Love.

**MARY GARDEN CRIED ALL THE WAY OVER**  
Madly in Love with a Man in Paris, She Says, and Love Has Made Her Slender.

**MARY GARDEN IN LOVE, TOO BUSY TO WED**  
Weeps All the Way Over the Ocean, but Won't Reveal Happy Man's Identity.

**DENIES SHE CONTEMPLATED ENTERING A CONVENT**  
Finds Life Too Beautiful for That, but Says She Has Joined Catholic Church.

**MARY GARDEN BACK IN SEALSKIN AND HUMILITY**  
"I LOVE BUT CANNOT WED;" WILL JOIN CHURCH

was merely a number of railroad stations?"

"That is the way I have found it. It seems to me that I have spent most of my time here traveling between New York and Philadelphia. Still, that's my work, I suppose. However, I'm going to give up America as soon as I leave Mr. Hammerstein after this season. I have so much work to do in Russia and Germany. I love France, and I shall return to Paris to live."

"Are you a suffragette?"

"No. To me there is nothing so lovely in all this world as a feminine woman. Why do women want to become men, anyway? So far as I am concerned, the men can run the governments. They're better fitted for the work, anyway. They have two ounces of brain more than women have, haven't they?"

Of the new operas Miss Garden is most interested in "Monna Vanna," which she sang at the Opéra Comique recently with

great success. "I hope the Manhattan will let me sing it; it is adorable. My 'Sapho,' founded on the Daudet book, with Massenet music, is wonderful, too, and I have some glorious costumes for it. I would like to do my 'Aphrodite' this year, but perhaps Mr. Hammerstein, who has the rights to it, things the public needs a little more educating before it is given. It is wonderfully alluring, and I think it is one of the best things I do," added the versatile Mary.

#### Albert O. Anderson's Berlin Success

BERLIN, NOV. 1.—Albert O. Anderson, of Chicago, where he was a piano pupil of Mme. Fanny Bloomfield-Zeisler and a student of organ playing in the class of Wilhelm Middelschulte, has been spending the past year in Berlin and pursuing his organ studies under the direction of the famous organist of the Marienkirche and the Philharmonic Orchestra, Bernhard Irrgang. Mr. Anderson has been the organist at the American Church since last June. Besides his work as an organist, Mr. Anderson is interesting himself in conducting, and has entered the class of von Fielitz at the Stern Conservatory of Music.

C. H. K.

#### L. A. Russell Directs Guonod's "Faust"

NEWARK, N. J., Nov. 9.—Guonod's opera "Faust" received a noteworthy production last week at the Krueger Auditorium by the Oratorio Society, under the direction of Louis Arthur Russell. Mme. Lillian

Blauvelt, as *Marguerite*, John Young as *Faust*, Frank Croxton as *Mephisto*, Marguerite Keefer as *Siebel*, H. Truax as *Valentine*, Jessie Marshall as *Martha* and Daniel Cantori as *Wagner* comprised the cast, which proved highly capable. Director Russell achieved gratifying results with his well-trained body of singers, and the presentation was spirited and well conceived throughout.

#### Mrs. Russell Sees Her Husband's Triumph

BOSTON, Nov. 8.—Mrs. Henry Russell, wife of the director of the Boston Opera House, arrived from Europe last week to attend the inauguration of the opera house this evening.

Scriabine has completed a work entitled "Prometheus," for piano and orchestra, in which the piano is treated as one of the instruments of the orchestra rather than the chief solo instrument.

#### Rachmaninoff's Program Changed

Since his arrival, Sergei Rachmaninoff has changed the program for his Carnegie Hall recital on Saturday afternoon, November 20, substituting a group of solos for the Variations on a theme by Chopin. The balance of the program will consist of his Sonata, op. 28, which will be heard here for the first time, and a group of six Preludes, including the famous C Minor Prelude.

#### New York Symphony's Plans

Beginning on Sunday, the concerts of the New York Symphony Society will be given at the New Theater. Fritz Kreisler will be the soloist at the second concert, November 14, at the New Theater. He has chosen the Beethoven Violin Concerto for this appearance. The Overture, "Leonore No. 2," was selected by Mr. Damrosch as being less frequently heard than the others. The program will consist wholly of works by Beethoven, as follows: Symphony No.

5 in C Minor; Concerto for Violin, in D; Kreisler: Overture "Leonore" No. 2. The first Carnegie Hall Tuesday evening concert, on November 16, will also present Fritz Kreisler as a soloist, and the following program; Ballet Music from "Les petits riens," Mozart; Concerto for Violin, Beethoven; Kreisler: Symphony No. 5, Beethoven.

#### Meriden's Fine Concert

MERIDEN, CONN., Nov. 8.—That Frank Treat Southwick gave Meriden one of the finest concerts in its history last week seemed to be the unanimous verdict of his audience. Mr. Southwick figured as piano soloist and director of a choir of fifty voices, which sang Max Bruch's cantata, "Fair Ellen." Bertha P. Hobson, soprano, and Herbert L. Waterous, of the Metropolitan Opera Company, were other soloists.

Clara M. Scranton and Mildred Coraigue served as accompanists. W. E. C.

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## GIRL PIANIST SCORES SUCCESS IN MILWAUKEE

**Florence Bettray, Sixteen Years Old,  
Plays Grieg Concerto with a High  
Degree of Skill**

MILWAUKEE, Wis., Nov. 8.—Florence Bettray, a young musical graduate from Santa Clara Convent, at Sinsinawa, Wis., recently made her grand concert debut at a Sunday afternoon concert given by the Milwaukee Orchestra and its well-known director, Professor Christopher Bach. The young woman, although but sixteen years old, undertook the task of playing Grieg's master concerto, with orchestra accompaniment. She played with a dash and skill that would have done credit to many a more experienced pianist. Miss Bettray's success was complete in the concerto, which was followed by a clever compilation of Chopin, Mendelssohn, Schumann, Grieg and other similar themes as an encore.

The Joseph Sheehan Grand Opera Company will soon make its appearance in Milwaukee, and will present a repertoire of four popular operas, including "Carmen," "Il Trovatore," "Martha" and the "Bohemian Girl."

Milwaukeeans are looking forward with pleasant anticipation to the appearance of Dr. Ludwig Wüllner, who will sing in the Pabst Theater on November 15. Conrad V. Bos will again accompany Dr. Wüllner.

One of the soloists who is contributing to the musical program arranged for the convention of the Wisconsin State Teachers' Association in Milwaukee is Sophus Marius De Vold, formerly of New York.

George J. Bush, well known in Milwaukee musical circles as an instructor of vocal music, will remove to Pittsburg, where he has received a flattering offer.

The first concert of the season by the A Cappella Chorus of Milwaukee will be presented at the Pabst Theater on November 16, under the direction of Professor William Boeppler, of Chicago. A chorus of more than two hundred voices will participate.

Mrs. Frances E. Clark, supervisor of music in the Milwaukee public schools, is ill at her home, the result of overwork, it is said.

The Fifth District School, No. 1, Milwaukee, has inaugurated the innovation of presenting a series of seven monthly concerts at its school assembly hall. The concerts are given with the co-operation of the People's Musical Society, and the proceeds go to the school.

Arthur Shattuck, young millionaire pianist of Neenah, Wis., who has recently returned from extensive study abroad, entertained the musical pupils of Grafton

Hall, Fond du Lac, and the pupils of Professor Clarence Shepard at a recital at his home in Neenah.

Although disappointed that Mme. Homer was unable to appear at Appleton, Wis., the musical people of that city recently enjoyed a recital by Mme. Sibyl Sammis-MacDermid, dramatic soprano. Anatoli Melzakowski, violinist, also played. The event was one of the Artist Series offered by the Lawrence College Conservatory of Music.

An especially artistic recital was offered at Madison, Wis., recently by Ottokar Malek, pianist, and Willy Jaffé, violinist, formerly of Milwaukee, and now connected with the school of music at the University of Wisconsin. They are at the head of the violin and piano departments at the Madison Musical College.

The West Madison Choral Union, connected with the West Madison Methodist Episcopal Church, has been organized at Madison with a large membership.

The Apollo Club of Janesville, Wis., has arranged for a notable series of concerts to be offered this season. M. N. S.

## NORDICA LOSES WILL SUIT

**Opera Singer and Relatives Fail to Overthrow Bequests of Aunt**

BOSTON, Nov. 6.—Mme. Lillian Nordica, the prima donna, who gave her name in testifying as Lillian Nordica Young, was among the losers yesterday in the contest in East Cambridge over the will of her aunt, Mrs. Vannie F. Allen, of Malden. An attempt was made by a half-brother of Mrs. Allen, who was cut off, to break the will, and Mme. Nordica and her three sisters were co-operating. Judge Rugg, of the Massachusetts Supreme Court, handed down the adverse decision yesterday.

Mme. Nordica admitted that she was paying the expenses of the contest, which is over an estate of \$35,349, instead of the \$100,000 formerly announced.

Mr. Elder, the opposing counsel, asked: "Do you expect to get anything out of the estate if the will is broken?" and the reply was: "I don't know whether I do or not."

"Well, can't you tell what your expectations are?"

"No, not very definitely."

Mr. Elder asked her how her sisters were provided for, and witness said she really could not say.

"Are they well off?" "I really could not say" was the reply. "A person might be well off in some things and poorly off in others."

"Are you comfortably situated?" "I am."

Giovanni Lamperti, the celebrated teacher of singing, reached his seventieth birthday a few days ago in Berlin.

## AMHERST PRESIDENT'S SON IN CONCERT FIELD

**George Harris, Jr., a Pupil of Jean de Reszke, Now in This Country for a Tour**



GEORGE HARRIS, JR.

**Tenor Who Will Be Heard in Concerts and Recitals This Season**

BOSTON, Nov. 8.—George Harris, Jr., is a young American lyric tenor who will tour this country this season, having returned from several years of study with Jean de Reszke, in Paris. Mr. Harris's first engagement of the season was at the Worcester, Mass., Music Festival, at which he was the soloist in a production of Berlioz's "Te Deum" and Liszt's "Missa Solenne." His singing was marked by distinctive excellence, and he received the most favorable comments from the daily papers.

Mr. Harris is the latest addition to the list of artists under the management of W. S. Bigelow, Jr., of Boston. He was born in Andover, Mass., in 1884, and studied the piano from the time he was eleven years old. He is a son of President

Harris, of Amherst College, and was graduated from that institution in 1906. He began the study of singing while he was in college, and later visited Europe and studied exclusively with de Reszke.

During his residence abroad Mr. Harris has sung at important concerts and recitals throughout France, Germany and England. His unusual attainments as a pianist resulted in his becoming the regular accompanist of de Reszke, and he was thus brought even more closely in touch with his teacher, and acquired an even more thorough and practical knowledge of de Reszke's principles than might have resulted from ordinary study with this master.

The daily papers in Paris and other cities where Mr. Harris sang have made particularly favorable comments upon his voice and the general excellence of his interpretation and voice production. Remark has invariably been made upon the finished manner of his singing, which always characterizes the work of de Reszke's best pupils.

Mr. Harris has devoted some attention to the teaching of English diction, not only to foreigners, but to Americans, particularly in its bearing upon singing.

D. L. L.

## DES MOINES DELIGHTED

**Flora Wilson's Singing Elicits Many  
Recalls from Notable Audience**

DES MOINES, Oct. 30.—An audience notable for its social and musical brilliancy greeted Flora Wilson last evening and expressed utmost pleasure in a recital that amply sustained the laudatory comments of artistic achievements that had preceded her. Long and insistent recalls were given the singer, and she responded to them most graciously.

Endowed with a voice of natural brilliancy and flexibility, Miss Wilson completely charmed the audience by her ringing tones, sympathetic expression and display of technic. There were an elegance of delivery, a beauty of tone and a clearness of diction which stamped the singer as an artist of exceptional worth.

Especially effective were the German and French songs, in which the singer appeared at her best and which showed all the excellencies of her vocal art.

Miss Wilson was assisted by Karl Klein, violinist, who won the audience from the first by his authoritative playing. Mr. Klein is the son of Bruno Oscar Klein, the well-known composer.

Concert violinists in Europe have been devoting special program space to Spohr's works of late by way of commemorating the fiftieth anniversary of the composer's death.

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## CHICAGO SOPRANO IS HAVING A BUSY SEASON

**Luella Chilson-Ohrman Has Been Booked for Many Engagements in the Middle West**

CHICAGO, Nov. 6.—Luella Chilson-Ohrman, the beautiful young soprano, has come very prominently to the front in musical matters in the last two seasons. Mrs. Ohrman is a native of Appleton, Wis., where she received her first musical education at the Lawrence University Conservatory of Music. Several years ago she came to Chicago to continue her studies. Her voice is a lyric soprano of wide range and fine quality and is suited



**LUELLA CHILSON-OHRMAN**

to either concert or operatic stage. Mrs. Ohrman has a large repertoire, which includes all the well-known oratorios and operas and she has been successful during the past season in recital work. At the Chicago English Opera Society's performances of "Mignon" last Winter she gave the rôle of *Filina* an especially noteworthy interpretation and won immediate success by her fascinating personality and histrionic ability.

Her season opened on October 15, when she appeared in Appleton in conjunction with Clarence Shepard, pianist. On November 8 she sings with the Steindel Trio at Oshkosh, Wis., and on the 10th before the West End Women's Club; November 23 with the Evanston Choral Society in MacKenzie's "Dream of Jubal," and during December she sings festival engagements at Regina and Calgary, Canada; on January 20 she assists the Steindel Trio in Milwaukee and later appears in Delaware and Columbus, O., where she gives recitals.

### Edward Barrow's Important Concerts

That Edward Barrow is coming into his own again, after a long and forced period of inactivity, is made apparent by the numerous bookings already arranged for this excellent tenor. Mr. Barrow has three

"Messiah" engagements in two weeks, singing with the Handel & Haydn Society in both of their performances in the "Messiah," December 19 and 20, in Boston, and with the Pittsburgh Mozart Club, December 30. His manager, Walter R. Anderson, has also booked him to sing the "Redemption" with the Brooklyn Oratorio Society, December 22; Chadwick's new work, "Noel," December 14, and a tour through the South for the week of January 17 to 22. Another tour for the Spring is being booked through the West.

### TINA LERNER'S SUCCESS

**Baltimore Gave an Enthusiastic Greeting to Young Pianist**

The season of the Peabody Institute, Baltimore, was given a most auspicious opening by the appearance of Tina Lerner, whose second season in America is proving even more successful than her first. A crowded house, an attentive and grateful audience and an artist fully deserving of its commendation combined to make the occasion a musical event of the highest order. A year ago Miss Lerner was a stranger to this country, even though her reputation in Europe was great. To-day she is a decided favorite among pianists before the public.

Referring to Miss Lerner's Baltimore appearance, the critic of *Der deutsche Correspondent*, said: "Every listener at a Lerner recital gains an impression that this young and beautiful woman takes her art as something holy. There is no seeking for effect, no mannerism. Simplicity is the keynote of her playing, and it is all the more expressive for this reason. Her tone is rich in *nuances*, her climaxes are astonishing. She takes rank among her masculine colleagues as regards power, but she never pounds." These views fairly sum up the criticisms passed on Miss Lerner's work in the principal cities of America.

### Sondheim's Seventieth Anniversary

It was seventy years on October 18, says the New York *Tribune*, that Sondheim, the veteran tenor, made his first appearance on the operatic stage in a part of sufficient importance to have his name mentioned on the program. This was as *Sever*, in "Norma." He celebrated the anniversary and received the congratulations of his friends in Vienna. Sondheim is in his ninetieth year. He was an industrious worker, and enjoyed a rare degree of popularity. When he first appeared in Vienna as *Eleaser* the audience became so enthusiastic in the fourth act that its applause drowned the orchestral music, and for the only time in the history of the Imperial Opera, says the recorder of the incident the members of the orchestra laid aside their instruments and joined in the applause.

### Lamperti-Valda School in Paris Now in "Perfect Running Order"

PARIS, Nov. 1.—The Lamperti-Valda School of Singing, at No. 160 Boulevard Malesherbes, Paris, France, is now in perfect running order, and the several dozen pupils who sailed early in October with Mme. Giulia Valda are hard at work. To the thirty-four who sailed with her there have been added four more who have been for some time at school in Paris. One of these is a young American girl, Marie Jacques, the daughter of Jean Jacques, of Waterbury, Conn. She is studying at one of the most exclusive, fashionable schools

## MUSIC A WEAPON TO WIN "VOTES FOR WOMEN"



**The Suffragette Drum and Fife Corps, Which Has Been Playing in England**

PARIS, Oct. 15.—Wearing the vigorous colors of purple, white and green, the drum and fife band of the militant suffragettes is often seen marching bravely through the streets of London, playing inspiring tunes in the cause of "votes for women."

In no department is the suffragette's energy more effectually directed than in this musical enterprise. Not only are the women of this band well and musically trained, but it is doubtful if there ever existed an organization with a more vital and desperate incentive to play well.

Heading a deputation of the faithful, in short skirts and sweaters and with hats tied on, the band focuses the attention of all London along the route to the House of Commons.

A great philosopher writes that we are

now in the shadow of three impending revolutions. They are to be brought about, he thinks, by aerial navigation, socialistic changes and the higher psychological development of the individual. Were he to rewrite his book, he might perhaps add the artistic, economic and social revolution which will depend upon and result from "petticoat politics."

The Société Philharmonique, under the direction of Emmanuel Rey, has issued the prospectus for the year beginning November 9. There will be three séances of Beethoven sonatas by Ysaye and Pugno, after which will follow programs by the Sevcik Quartet, Pablo Casals and Charles Clark, the Russian Trio and Oscar Seagle, the Rosé Quartet, of Vienna, Emil Sauer, and the trio, Cortot, Thibaud-Casals.

LOUISE LEWELLYN.

### TONKÜNSTLER PROGRAM

**An Attractive Concert Excellently Presented by the Brooklyn Society**

For its concert at the Brooklyn Assembly, on Tuesday, the Tonkünstler Society selected an attractive program, which was performed with highly pleasurable effect. It was as follows:

Eight Variations on a Theme from Schumann's Menuet (op. 99) for two pianos (op. 40), Mario Tarenghi, Otto L. Fischer and A. Campbell Weston; Songs for Baritone, "Aus Meinen Grossen Schmerzen" (Heine) op. 5, No. 1, and "Mutter, o sing' mich zur Ruh'" (Hemans) op. 10, No. 3, Franz; "Der Wanderer" (Schmidt v. Lübeck) op. 4, No. 1, Schubert, and "Give Me the Sea" (Austen), H. Woodman, Frederick Gunther, accompanied by Mr. Weston; Piano Solos, Rhapsody in F sharp minor (op. 11), E. v. Dohnanyi; Scherzo (op. 8), E. d'Albert, and Concertparaphrase on the Opera "Eugen Onegin," by Tchaikowsky (op. 81) P. Pabst, Mr. Fischer; Variations in E flat minor, for two pianos (op. 2), C. Sinding, Messrs. Fischer and Weston.

### Marie Rappold Scores in Leipsic

LEIPSIC, Oct. 23.—Marie Rappold, of the Metropolitan Opera House, New York, appeared last evening at the Leipsic Opera House and won the universal commendation of the critics for a brilliant success.

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# ALLEN HINCKLEY'S TRIUMPH

WITH THE PHILADELPHIA ORCHESTRA

ALLEN HINCKLEY, the young American Basso of the Metropolitan Opera House, began his season's work with an appearance with the Philadelphia Orchestra and scored a brilliant success. He sang "Schweig, Schweig," from "Der Freischutz" and was recalled five times, the audience being so insistent that Mr. Pohlig, the conductor, graciously violated tradition and permitted him to sing as an encore the Drinking Song from the same opera, which was also received enthusiastically. Mr. Hinckley has booked many concert engagements for the coming season. Opera performances permitting, Mr. Hinckley will be open for concert engagements during the season and will accept concert and festival engagements up to the first of July. The first week of the opera season he will sing *Ramfis*, in "Aida," and *Landgraf* in "Tannhaeuser." The following criticisms of his recent appearance in Philadelphia are taken from the daily press of that city:

## GREAT SUCCESS

### The Young Basso Hinckley Met With It from the Full House

Yesterday's second concert of the Philadelphia Orchestra offered no musical novelty, but instead a new soloist, the young Philadelphia basso, Allen C. Hinckley, never before heard in concert there. He sang the great aria, "Schweig, Schweig," from Weber's "Der Freischutz," with great success. His bass voice is very powerful, resonant and with beautiful deep notes. The schooling of the organ is excellent, and the sureness of his dramatic interpretation very pleasing. The public was charmed with the young basso, and applauded him so long that he finally added Kaspar's entrance song, "Hier, in diesem Jammerthal."—*Philadelphia Gazette*, October 23, 1909.

### WELL KNOWN BASSO GREETED ENTHUSIASTICALLY BY AUDIENCE

Allen Hinckley, the leading basso of the Metropolitan Opera Company was the first soloist of the season, singing Caspar's aria "Schweig, Schweig," from *Der Freischutz*. A curious misstatement in the program accredited Allen Hinckley with a European reputation only. That his achievements last season here with the Metropolitan Company were not forgotten was attested by the cordiality of his greeting by the large audience. After disclosing the merits of his sonorous basso voice to excellent advantage in the "Der Freischutz" number, Mr. Pohlig graciously violated tradition and permitted him to sing the drinking song from the same opera. He will probably appear in the Weber masterpiece when it is revived at the Academy this season.—*Philadelphia North American*, October 23, 1909.

The appearance of Mr. Hinckley called for a cordial burst of applause, many friends of the young basso being in the audience, while a natural interest and pride in the success of a Philadelphia artist who has won distinction in Grand Opera abroad, demanded fitting expression. His voice is a bass of unusual resonance and power, capable of fine dramatic effects and not without sympathetic appeal. He sang the aria, "Schweig, Schweig" from "Der Freischutz," in splendid style, with spirit and expression, and received such a demonstration of appreciation that the rule against encores was broken and after several recalls he responded with another selection from the same opera. Mr. Hinckley is a handsome young man, of commanding presence and attractive stage manners, his evident enthusiasm and the interest which he takes in his work being



ALLEN C. HINCKLEY AS "MARCEL"

an important factor in his success.—*Philadelphia Bulletin*, October 23, 1909.

## HINCKLEY'S SUCCESS

### Basso Gives Encore at Orchestra Concert

Hinckley, the young basso, at once conquered the attention of the audience and stirred its rapture to a state which found its expression in uncontrollable applause. His vocal and interpretive powers have

grown amazingly since he was last heard in Philadelphia, and he has always been an artist. The unusual occurred when he was compelled to respond with an encore.—*Philadelphia Record*, October 23, 1909.

Allen Hinckley, now one of the noted singers of the German opera, was enthusiastically greeted by his Philadelphia admirers. He sang the brilliant "Schweig, Schweig" aria from "Der Freischutz," with splendid spirit, and was persuaded by Mr. Pohlig to violate the rule against en-

cores by adding the "Trinklied" from the same opera.—*Philadelphia Press*, October 23, 1909.

Allen Hinckley's aria from "Der Freischutz" was all too quickly over to suit the audience. They vociferously demanded an encore: after three recalls Pohlig himself, with characteristic courtesy, followed this modest retreat and brought the soloist back, to give Kaspar's drinking song, "Hier im ird'schen Jammerthal," from the same opera. Hinckley was in fine voice: the audience was delighted with the sonorous flexibility of his "Basso cantante," and perhaps a little ashamed that Philadelphia had not hitherto given this Philadelphia singer the cordial recognition he deserves.—*Philadelphia Public Ledger*, October 23, 1909.

## PHILADELPHIA BASSO ORCHESTRA'S SOLOIST

### Allen Hinckley, of Metropolitan Company, Shares Honors with Pohlig's Orchestra

A prophet may be without honor in his own country, if the proverb is correct, but a singer does not always lack distinguished consideration when he returns to his native city if that city be Philadelphia. What has been proved time and time again in the case of David Bispham and others was anew demonstrated yesterday afternoon at the Academy of Music where the Philadelphia Orchestra played the first concert of the second set of its auspiciously begun tenth season. The recipient of favor was Allen Hinckley, the young basso, son of a Philadelphia clergyman, and locally well-known some years ago as a concert and church singer. Mr. Hinckley's later career has been spent abroad and successful appearances in continental opera houses. From Hamburg he last season joined the German contingent of the Metropolitan Opera Company, making his home re-advent in D'Albert's "Tiefeland," and later sustaining with marked artistic excellence several Wagnerian rôles. So well did Mr. Hinckley deliver his programmed number, Kaspar's aria, "Schweig, Schweig," from "Der Freischutz," that Conductor Pohlig deviated in response to the audience's cordial reception of song and singer, from the almost unbroken rule that ignores demands, however clamorous, for encores, and himself urged that brilliant young soloist to "favor" again, which Mr. Hinckley did with the "Drinking Song" from Weber's opera. His initial offering gave a fair taste of his quality: he sang, first of all, with vocal authority and effective stage presence: he revealed a voice powerful, yet smooth, rounded, but not over-swollen, and clear in enunciation; and his sense of dramatic effect was abundant despite the lack of illusory costume and settings. The rollicking bacchanale which followed was brief in duration but spirited in rendition.—*Philadelphia Telegraph*, October 23, 1909.

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### CHICAGO TO HAVE OWN OPERA HOUSE

Andreas Dippel, Leader in Project, to Remodel Auditorium Theater for Independent Company with Metropolitan Affiliations—Chain of Houses to Include Several Other Cities May Follow

Perhaps in a year, or a few years at the most, America will have a chain of opera houses like those which all the smaller European cities possess. Boston and Philadelphia already have theirs, and now it is announced that Chicago is to swing into line with an opera house to be opened for a twenty weeks' season, beginning in the Fall of 1910.

Acting on behalf of a group of leading Chicago and New York business men, John C. Shaffer, of Chicago, and Andreas Dippel, of New York, have purchased from Klaw & Erlanger the lease of the Auditorium Theater for the purpose of a home for grand opera. The Auditorium will be entirely remodeled and beautified, with the intention of making it one of the most artistic opera houses in the country, with decorations somewhat in the style of the Metropolitan in New York. The present perfect acoustic properties of the building will, of course, be preserved.

Mr. Dippel has offered his services to the organization as general manager in an honorary position, and in conjunction with the board of directors of the new company will select a general musical director of the highest standing, who will have entire charge of the production of opera in Chicago.

The opera company in Chicago will be absolutely independent of all other organizations, but will be affiliated with the Metropolitan Opera Company of New York. It will have its own conductors, artists, orchestra, chorus, ballet, scenery, costumes, etc.; in short, its own complete, independent artistic and business administration. The Metropolitan Company will visit Chicago, as usual, next Spring.

"It is quite possible," said a prominent director of the Metropolitan Opera Company, when interviewed in regard to the Chicago project, "that opera will be sung there in English at least within a few years, and not only there, but here and in all other American opera houses. In France all opera, be it written by Massenet, Wagner or Puccini, is sung in French; in Germany all opera is sung in German.

"In New York we are accustomed to

hearing the operas sung in the languages in which they were written, but this necessitates having the company twice as large as is necessary. Also with the increased demand for opera singers many of the houses will have to depend upon American singers. Why ask these singers to sing in languages which they will have to learn, and the audiences cannot understand? French opera singers usually do not even speak Italian. Eventually, of course, the demand created by the various opera houses will create a conservatory here which will be sufficient for the needs of students.

"I do not mean to say that there are not such institutions here now. I mean to say only that the singers who graduate from American institutions now do not usually find chances to sing here. It will also create a demand for operas by American composers."

In connection with the Chicago project, it has been stated that the ultimate plan is to acquire a chain of houses to include San Francisco, Denver, St. Louis and possibly other cities.

The work of remodeling the Auditorium will begin early next Summer.

#### MME. FREMSTAD FACES SUIT

Wisconsin Teachers Indignant at Her Failure to Appear There

MILWAUKEE, Wis., Nov. 8.—Every attempt of Mrs. Clara Bowen Shepard to secure a substitute attraction for the Wisconsin State Teachers' Convention to take the place of Mme. Olive Fremstad, who at the last minute, in violation of her contract, wired that she could not appear, has failed, and Mrs. Shepard's attorneys have been instructed to go ahead with the damage suit against the grand opera soprano.

"Fremstad was in Chicago three days after the night when she was billed to appear in Milwaukee," said Mrs. Shepard. "There is some reason unknown to me for her not wanting to come here. I have instructed my attorneys to go ahead with the damage suit."

Much indignation was expressed in Milwaukee and among the teachers of the State over the fact that Mme. Fremstad deliberately, as it seemed, broke her contract to appear in Wisconsin. Last year Mme. Calvé broke her engagement to sing before the State Teachers' Convention.

M. N. S.

#### ST. LOUIS OPERA ASSURED

Metropolitan Signs Contracts to Appear There Next April

A bulletin given out by the Metropolitan Opera House states that contracts have been signed providing for the appearance of the Metropolitan Opera Company at the new Coliseum in St. Louis next April. This engagement is of interest to the people of St. Louis and vicinity, as it will signalize the reappearance of the Metropolitan Opera Company after an absence of several years.

The new Coliseum at St. Louis in which the performances are to be given is to be transformed into an opera house with complete stage equipment for these performances.

Attorney Guy E. Golterman, who has been in New York during the past week, represented the St. Louis interests in the negotiations.

#### Some Dresden Successes

DRESDEN, Oct. 23.—Frida Kwast-Hodapp, pianist, and Frau F. Hempel, soprano, scored brilliant successes at the first Philharmonic concert here.

At Bertrand Roth's some interesting works by Franz Bachmann, a new composer, were given a first hearing. An elegy, "Tantris der Narr," for cello and piano, revealed emotional power and sincerity. Mme. von Bertrab sang several *lieder*, all of them proof of the composer's strong creative powers.

At the Opera, Verdi's "Amelia" was revived and received with enthusiasm. Minnie Nast's impersonation of the page, Oscar, came near perfection. Schuch conducted.

A. I.

#### Mérö's First New York Recital

Yolanda Mérö will give her first recital in Mendelssohn Hall on Wednesday afternoon, November 17.

Siegfried Wagner's new opera, "Baudisch," is to have its *première* about Christmas time in Karlsruhe.

### WEINGARTNER'S MISHAP

#### PROVES TO BE SERIOUS

Falling Scenery at Vienna Royal Opera Breaks Eminent Director's Leg—Schmedes's Narrow Escape

The brief cable dispatch in *MUSICAL AMERICA* last week, telling of the injury sustained by Felix Weingartner, is amplified in the following correspondence from this paper's Vienna representative:

"VIENNA, Oct. 23.—This morning during a full dress rehearsal of "Die Meistersinger" at the Royal Court Opera a piece of scenery fell, knocking down the tenor, Erik Schmedes, and the director of the opera, Felix Weingartner, both of whom were standing on the stage at the time. The force of the blow broke Weingartner's left leg just above the ankle, while Schmedes escaped with nothing worse than contusions on the head. The tenor Leo Slezak was also present during the rehearsal."

Schmedes said of the accident: "During the first act of the rehearsal Director Weingartner and I were talking together on the stage. Suddenly a piece of scenery made of heavy wood fell upon us both. We were knocked to the floor and both cried out. Director Weingartner cried: 'My leg, my leg!' As I raised him from the floor I saw that his left foot hung down limply. We brought him into the inspector's room, and from there he was taken to his home in an ambulance."

As a result of the accident the promised performance of "Die Meistersinger" will be postponed. On the evening of the 29th, when it was to have been given, "Tristan and Isolde" will be performed instead. Frau Anna Bahr-Mildenburg, whose contract with the Royal Court Opera does not call for her appearance until November 15, has kindly agreed to sing the *Isolde* on this evening.

Weingartner was taken from his home to a sanatorium, in order that the fracture might be carefully examined by means of the X-ray. In spite of the fact that he will be bedridden for several weeks to come, Weingartner will continue his duties as director of the Opera, assistants coming to him daily to receive his directions.

E. H.

Lillian Grenville, the young American soprano, has numerous engagements in the South of France and Italy this season.

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## NOTABLE RECITAL BY MISS SPENCER

American Contralto Displays Rare Artistry at Her First New York Appearance of the Season

Recitals by contraltos have been the rule, not the exception, in New York, during the past two weeks, but if all contraltos were as successful in their efforts as Janet Spencer one might wish such recitals to occur with even more frequency. Miss Spencer sang well; that goes without saying, but she also did a grateful thing in presenting a program that was novel and interesting. Perhaps Miss Spencer sacrificed the display of her voice in its most opulent characteristics for the sake of an unhackneyed musical offering, but the sacrifice was well worth the while, for it presented the singer in a new and unexpectedly artistic rôle and compelled the audience, composed largely of Miss Spencer's colleagues, to prick up its ears and pay strict attention. The program was as follows:

"Piangerò," Handel; "Violette," Scarlatti; "Love Me or Not," Secchi; "Dieux Grands," Handel; "Geisternache," Loreley; "Melancholie," Schumann; "Wasserrose," "Wie Sollten wir," Strauss; Lamento, Extaste, Duparc; Rondel, "Fantoche," "Les Cloches," Debussy; "Hymne au Soleil," Georges; "The Valley of Silence," "Moonlight," Rummel; "Lament for Adonis," Heyman; "Hindu Slumber Song," Ware; "Ecstasy," Rummel.

The broader phase of Miss Spencer's voice and art was shown in the opening numbers. The Handel songs sufficed to display her breadth of tone, her ability to sing a delicious legato and her authoritative delivery. Of the Schumann songs the "Loreley" and "Wasserrose" were the better rendered, especially the latter, in which the singer brought out well the fleeting, mystical beauty of both poem and music.

In the songs by Duparc and Debussy Miss Spencer essayed a difficult task. These compositions are melodically constructed without regard to the voice—if, indeed, they may be said to have any melody—and harmonically they seem to begin and end nowhere within the limits of an exact musical science. They are the kind of songs that one condemns on first hearing, but departs with a sneaking desire to hear more. Even the professional audience seemed undecided and puzzled, not, however, over the rendition of the compositions, but rather over the content. Possibly nine out of every ten singers present went to the nearest music store after the

recital and purchased scores of Debussy and Duparc. Two of the Debussy numbers, "Fantoche" and "Les Cloches" won enthusiastic applause, and the former an encore. The entire group gave evidence of



Janet Spencer, Who Gave an Enjoyable Song Recital in New York Last Week

sincere study on the part of Miss Spencer and revealed to the listeners a side of her art which was new to them. Miss Spencer has brought to her task of interpreting modern songs a certain understanding and musicianship and a control of her naturally big voice that augur well for her further efforts in this field. Her one Strauss song, the "Wie Sollten wir," with its exultant joy, made one wish for more of the same composer.

The singer won the favor of the audience more completely, however, in the songs which were more intimate and easily understandable, like those by Rummel,

Heyman and Ware, and in those musical pictures requiring delineation with a broad stroke rather than an exacting attention to details. Of the latter, Georges's bizarre "Hymne au Soleil" was an excellent example. This song, if song it may be called, for it is rather a fiery invocation to the Sun God, was rendered in a manner that will remain long in the memories of those present. While its value as song may be problematical, it is a tremendous portrayal of a tremendous passion, and none of its effectiveness was lost by Miss Spencer's singing.

The audience, largely professional, was most cordial in its appreciation of the work of the singer, and demanded repetitions at frequent intervals.

### Edith Castle's Activity in New England

Boston, Nov. 8.—Edith Castle, the contralto, sang at a recent concert of the Professional Women's Club at the Vendome Hotel with her usual success. She has a number of engagements booked, among them being recitals in Hartford, Conn.; Portland, Me., the dates for which have not definitely been decided upon as yet. She will sing at an affair in Pierce Hall, Boston, this week Saturday, and has been engaged for one of a series of concerts to be given in Newburyport, Mass., March 12. Other engagements include concerts in Boston, December 30, and in Arlington, Mass., February 3.

D. L. L.

### Harris-Lund Recital in Oswego, N. Y.

Oswego, Nov. 8.—George Harris, Jr., the tenor, took part in a concert given in the Richardson Theater a week ago Wednesday evening, by Charlotte Lund, soprano, a native of this city, and William Janaušek, pianist, also of Oswego. Both Miss Lund and Mr. Harris are pupils of Jean de Reszke. The program included a number of duets from the operas "Carmen," "Traviata," "L'Addio" and "Lakmé." The voices of Miss Lund and Mr. Harris blend particularly well. Both sang groups of German and English songs. Mr. Harris made a distinctly favorable impression, and shared equally in the applause and enthusiasm which followed.

L.

Hugo Kaun's new symphony, which the Theodore Thomas Orchestra will play this Winter, will be introduced by Arthur Nikisch in Leipsic this month.

## CAVALAZZI HERE TO HEAD BALLET SCHOOL

She Was a Great Popular Favorite Years Ago at Academy of Music—Ivy Craske Her Pupil

Memories of two and a half decades ago, when the most popular première danseuse in America was Mme. Malvina Cavallazzi, were revived when that singer arrived in New York from Europe last week to take charge of the ballet school of the Metropolitan Opera House.

Mme. Cavallazzi was twenty-two years old when Colonel J. H. Mapleson, then manager of the Academy of Music, brought her here in 1878. She had had a great success in Europe, where she appeared in "Carmen," "Aida," "L'Africaine," "La Traviata" and other operas, and always divided the honors with the prima donna. This success was repeated in New York, where she was not only popular for her art, but was sought in the best society in the city.

During her first engagement at the Academy of Music the dancer and Charles Mapleson, second son of Colonel Mapleson, were married. She continued to dance at the Academy as long as Colonel Mapleson was its manager. The couple made their home in Brighton, England, where her husband died November 20, 1893. When she gave up dancing she opened a school in London and was a teacher of ballet and pantomime for many years. Ivy Craske, a premier danseuse at the Metropolitan Opera House this season, is one of her pupils.

### Nordica-Carreño Concert at Carnegie Hall

R. E. Johnston announces a joint concert by Nordica and Carreño at Carnegie Hall, Sunday afternoon, December 10. Previous to this event Mme. Nordica will be heard in concert with the Rubinstein Club, at the Waldorf-Astoria, on December 14. Mme. Carreño's first New York appearance of this season will be in recital at Carnegie Hall on December 4, after which she plays at the Metropolitan Opera House Sunday evening, December 12.

Rosa Sucher, the noted Wagnerian soprano, has moved from Berlin to Vienna at Felix Weingartner's request, to coach the Court Opera débutantes.

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LOS ANGELES, CAL., NOV. 4.—Charles F. Lummis probably knows more folksongs, words and music, than any other living man. There are many students of folk-



Charles F. Lummis, with Two of His Children

songs who know of the existence of thousands of examples and can tell you their name and give you, perhaps, a fragment of

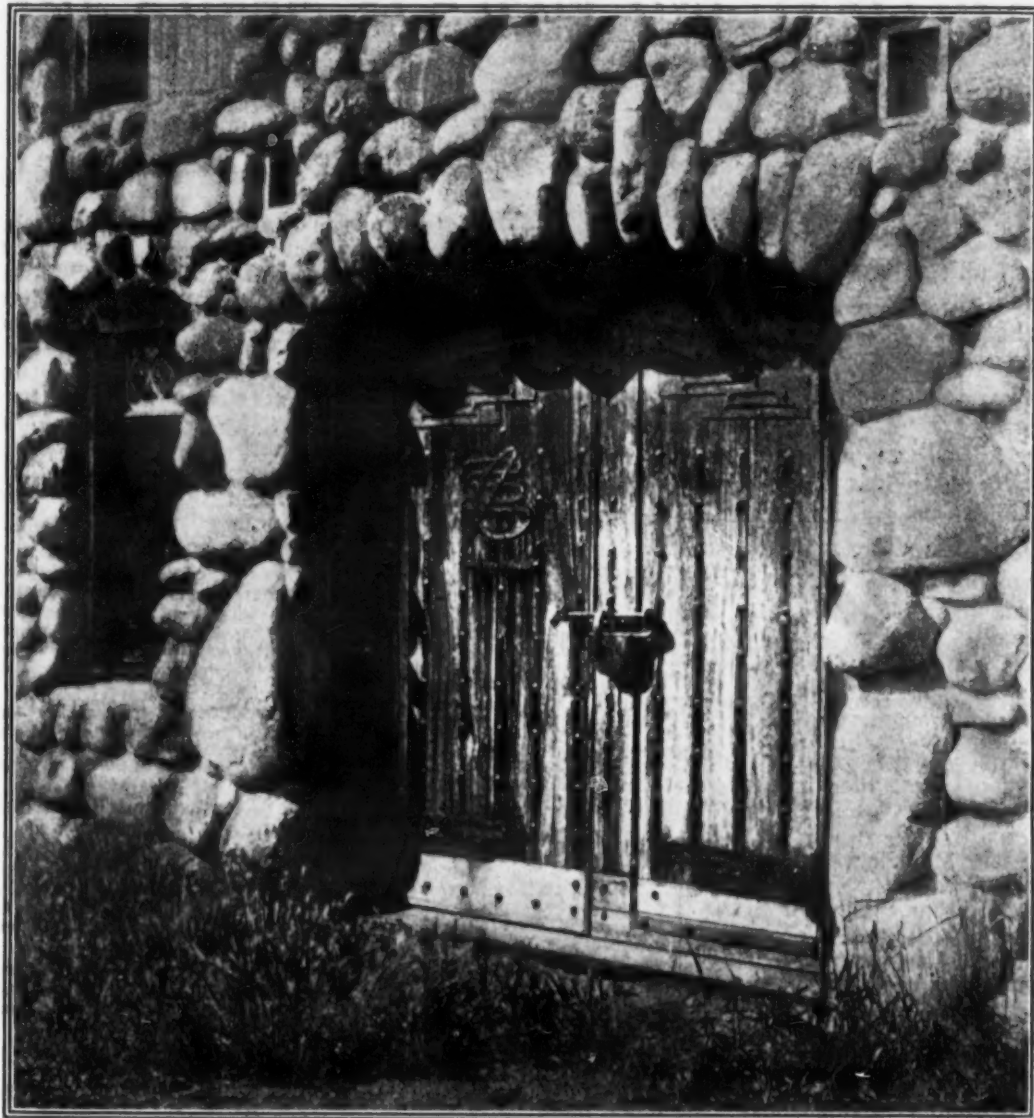
their words and music; but Mr. Lummis can sit down with his guitar and sing each one through from beginning to end, all the words and all the music, and keep it up through hundreds of songs, German, Steven Foster, college songs, war songs, good old-time songs, Spanish, Spanish-Californian and Mexican songs, Indian songs, *ad infinitum*.

This, however, is not Mr. Lummis's profession. He is at present librarian of the Los Angeles Public Library. A number of years ago Mr. Lummis, wishing to come West, walked from Chillicothe, O., to Los Angeles, and wrote a most entertaining look about it, called "A Tramp Across the Continent." He then went on an archaeological expedition to Peru, and after two years returned to Los Angeles.

Here he began building with his own two hands a house for himself and his family. This, in time, has grown to be what might almost be termed a Spanish castle, but in the form of the old ranch houses such as are known to readers of "Ramona"; that is, a house built about a square court or *patio* in the center. This house is built of great stones and logs and cement. There is not a planed wood surface in the house, everything having been cut out with an adze or otherwise worked out by hand, though not with the carpenter's plane. One accompanying illustration shows one of the doors of this house, which, like the rest, is Mr. Lummis's own handiwork.

The other illustration shows Mr. Lummis singing in the *patio* with two of his children. At dinner, especially Sundays, his Spanish friends drop in, and the *patio* will ring for hours with folksongs of the Southwest.

Mr. Lummis's other interests are numerous. He is making an encyclopædia of the Southwest, for which he has already over a million and a half titles. He is founder of the Southwest Society of the



Picturesque Entrance to Mr. Lummis's Home, Built of Great Stones, Logs and Cement

American Institute of Archaeology, which is now building a great Southwest Museum. Of Spanish-Californian folksongs Mr. Lummis has recorded upon the phonograph some 600 or 800, and of Indian songs sev-

eral hundred. All of the Spanish-Californian songs have been transcribed, and a number of them will ere long be given out in published form, available for use with the piano.

### Josephine Knight's Many Engagements

BOSTON, Nov. 8.—Josephine Knight, the soprano, who has been engaged as soloist with the Handel and Haydn Society, Emil Mollenhauer, conductor, for the perform-

ance of "The Messiah" in Boston, December 20, has a large number of other engagements booked and will sing the soprano solo part in "Elijah," to be given December 15 by the Lynn Oratorio Society, Mr. Mollenhauer, conductor. She

will also be one of the soloists with the Arion Club, Jules Jordan, conductor, at a performance of "The Damnation of Faust," in Providence, R. I., December 28. Bookings for this month for Miss Knight include a concert before the Heptorean Club, Somerville, Mass., November 13; a concert in Hudson, Mass., November 17, and Worcester, November 22. She will sing at an afternoon musicale in South Framingham, Mass., November 30, and at a concert in Boston on the evening of the 30th.

D. L. L.

piano and theory with Mr. and Mrs. Severn. The violinist, Leila Barker, was heard also last season.

Hanover is soon to have the first German performance of a "Stabat Mater," by Agostino Steffani, an Italian conductor and composer who died in Hanover in 1728. The work is in manuscript.

Enrico Bossi's opera, "The Wanderer," is to be sung at the Dresden Court Opera this year.

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### FOUND A NAUTICAL CARUSO

#### American Baroness Becomes Patroness of Sailor with Remarkable Voice

BERLIN, Oct. 30.—The Baroness von Hegemann-Lindencrone, wife of the Danish Minister to Germany, who was formerly Miss Fay, of Boston, a famous beauty, heard a sailor singing at his work recently while she was traveling from Denmark with a musician friend. The musician was so struck with the beauty of the man's voice that she spoke to him.

Before Germany was reached the travelers had arranged to provide their new discovery with a musical education and the means of carrying it on. The tenor's name is Bjorn Skjold. He is now in Berlin, working hard. The baroness's friend found associates to look after Skjold, one promising to supply him with clothes, another with shoes, another with lodgings, and so on.

The baroness hopes that her own and the musician's opinion that Skjold will be "better than Caruso" will eventually be justified.

#### Pupils of Mr. and Mrs. Severn Give Concert

The first musicale of the season by pupils of Mr. and Mrs. Edmund Severn took place on Tuesday, November 9, at their studios, No. 131 West Fifty-sixth street. On this occasion Mrs. Severn introduced three new singers—Prudence Gruelle, soprano; Ida Scott Ryan, niece of Ida Gray Scott, the well-known singer, mezzo-soprano, and Robert Dalenz, baritone. The pianist, Alice E. Browne, is from Holyoke, Mass., and has come to New York to study

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## BRILLIANT AND VIRILE IS MERO'S ART

Hungarian Pianist Scores an Artistic Triumph at Her New York Debut—Russian Symphony Orchestra Assists

Yolanda Mero made her American debut on Wednesday evening, November 3, at Carnegie Hall. Miss Mero has not missed her calling. It is evident that she thinks and lives through her arms and fingers. While she may not have the artistic perspective with which to direct her ample technic, she appears, nevertheless, to be on the high road to notable achievement, and perhaps to genuine fame.

She chose two concertos as medium for her introduction to the American public, giving, with the assistance of the Russian Symphony Orchestra, the following program:

Svendsen, "Carnival in Paris," orchestra; Chopin, Concerto in F Major, Miss Mero; Ippolitow-Ivanow, Two Caucasian Sketches, "In the Aul," and "March of the Sardar," orchestra; Liszt, Concerto in A Major, Miss Mero.

The pianist, although small of stature, gives at first the impression of being an Amazon at the piano, so great is her strength and vitality. Her charming and vivacious presence and her art, in combination, have the magnetism to compel the attention and admiration of an audience. Disengaged from the combination, her art may be considered as being in that stage which lies between the possession of a big technic and a mature use of it. Tone she has in abundance, beautiful and powerful. Arm and finger technic she has in plenty. Her wrists, and especially her hands, are of a wonderful suppleness. She has a habit of lifting her hands high from the keyboard, but the exhibition of an evident grace in artistic performance is perhaps more permissible in one of her sex.

Certain Pachmann-like purring passages which she achieved in the first movement of the Chopin concerto led one at first to think that delicacy was one of her strong points, but it developed that her inclination was far more toward brilliance and power. Her playing is more luminous than warm, more dazzling than moving. Her evident happiness in her work—a happiness not unjustified—communicates itself to the audience. She was perfectly at home at the piano, whether playing or waiting out her pauses, and she showed no signs of nervousness.

The most enjoyable feature of the evening was her playing of the first two movements of the Chopin concerto. The first clarion note of her entry after the somewhat sombre orchestral prologue, created an instantaneous attention which she maintained throughout. In this first movement she revealed a poetic power not lived up to at all times, and which a subsequent part of the program would in itself scarcely allow her to live up to. Her playing of the long recitative passage against the string termolo, in the second movement, was admirable.

At the conclusion of the concerto she made a vain attempt to carry off the flowers which were presented to her. She carried out one load and came back for more, suggesting to the mind Ferdinand carrying his logs and being much in need of a Miranda to offer assistance. She finally had to request that the flowers be carried around by the attendant. She was required to acknowledge the applause three times at

the end of the first movement, and many times at the end of the concerto.

After the supernal beauty of the Chopin music it was not altogether agreeable to listen to the chromatic brilliancies of Liszt. The latter, however, afforded an opportunity to watch the pianist's command of her technical powers. The success of the performance was won more by brilliancy and dash than by a revelation of such truly poetic features as the concerto contains. There was much enthusiasm at the end of the concert. The occasion presented the aspect of a veritable triumph for Miss Mero, who was compelled to play again.

Press comments:

Her best playing was heard in the slow movement, especially in that eloquent passage which Chopin wrote in the manner of an instrumental recitative. This passage she played with a well-defined plan, which had a beginning, a middle and an end and of which the musical climax was excellently developed.—*New York Sun*.

She evidently has abundance of tone at her command, and it is tone of a beautiful quality as well as virile volume. Miss Mero has talent of an unusual order, but, to judge by last night's performance, she is more inclined to revel in her technical prowess and power than to strive to make music for music's sake.—*New York Tribune*.

Miss Mero has talent unquestionably. She has much brilliant technical skill and power of arm and finger which for the most part exist in and of and for themselves in her playing at present, for the reason that they are not controlled and well ordered.—*New York Times*.

The whole highly temperamental and imbued with no little authority of style and evident and justifiable confidence in ample and brilliant technical resources.—*New York World*.

John Young Engaged for Many Prominent Societies



John Young

John Young, the New York tenor, has been engaged to sing this season with many of the leading choral and musical societies, among them being the New York Oratorio Society, Brooklyn Institute, Philadelphia Choral Society, Baltimore Oratorio Society, Albany Musical Association, Troy Choral Club, Syracuse Liederkreis, Rochester Tuesday Musical Chorus, New Haven Choral Society, St. Paul Choral Club, Toronto Oratorio Society, Ottawa Choral Society, Lynn Oratorio Society, Worcester Oratorio Society, Nashua Festival, Manchester Festival, Macon Festival and the Winston-Salem Festival. In many of these instances he is filling return engagements. Mr. Young will also give recitals in the following cities during the season: Brooklyn, Newark, N. J.; Newburg, N. Y.; Montclair, N. J.; Plainfield, N. J.; Bloomfield, N. J.; Williamstown, Mass. (Williams College).

Pennsylvania Organist's Cantata Sung

CHELTENHAM, PA., Nov. 1.—"The Conversion," a cantata by Harry Alexander Matthews, organist and choirmaster of St. Paul's Church here, was rendered in the church yesterday with fine effect. The sing-

ing was under Mr. Matthews's direction. The choir was composed of Mrs. Henry Hotz (solo), Mrs. E. Stokes-Hagar and Frances Jenks, sopranos; Virginia Bisler (solo), Almira Reed Harris and Edith V. Reagle, contraltos; Frank Oglesby (solo), John B. Becker and E. R. Crouthers, tenors; George P. Orr (solo), Charles F. Meade, J. W. S. Fry and Fred A. Barber, basses.

## HANS LETZ, VIOLINIST, MAKES NEW YORK DEBUT

Mendelssohn Hall Audience Shows Its Hearty Appreciation of His Work—A Pupil of Joachim

Unquestionable success greeted Hans Letz, the Hungarian violinist, on the occasion of his American debut at Mendelssohn Hall, Wednesday of last week. That the large audience present thoroughly appreciated the admirable work of the young artist was manifested in no uncertain way by the warmth of the applause, which increased in enthusiasm as the evening progressed. Though not a familiar figure in musical circles of this country, Mr. Letz's European career has been notable.

At the age of six he played with Hubay, and was subsequently associated with Joachim until the latter's death. His work shows him to have been well worthy of the esteem of such distinguished colleagues. His technical gifts are of a high order of merit. But technic can never confer the chief artistic honors, unless it is combined with an emotional temperament.

Mr. Letz has such a temperament, and displayed it throughout his performance on this occasion. His program, which can scarcely be said to have rivalled his playing in excellence, opened with a movement of Joachim's "Hungarian" Concerto. Though gratefully written for the instrument, its purely musical interest is slight. Its difficulties were easily overcome by the violinist, the few lapses from the pitch being doubtless due to slight nervousness. An "Adagio" by Viotti, and a Vieuxtemps "Rondo" followed, the former showing with what a round, mellow and richly colored tone the player could render passages of sustained cantilena, the latter displaying considerable charm and airy grace. As an encore to this group he added Dvorak's "Humoreske."

Brahms's Sonata, op. 78, opened the third division, but not even the art of Mr. Letz could impart much interest to this essentially prolix and otherwise wearisome work. Together with Kurt Schindler—who played the piano accompaniments with his accustomed skill—he labored with an energy worthy of a better cause, and his hearers appreciated the fact. Doubly welcome, therefore, was the melodious "Meditation" intermezzo from "Thais" and Sarasate's "Les Adieux," both done with considerable delicacy and refinement. Mr. Letz will undoubtedly prove an artistic force to be reckoned with. Press comments:

Mr. Letz showed a good violin school. His playing was notable for the excellence of its intonation and for the gracefulness of its style.—*New York Sun*.

Mr. Letz has an excellent tone and plays with taste.—*New York Herald*.

Jean Nougues has suddenly leaped into popularity in France. The Paris premiere of his "Quo Vadis?" will be preceded by the production of his "Chiquito" at the Opéra Comique.

## HADLEY TRIUMPHS AS SEATTLE LEADER

Symphony Orchestra's New Conductor Scores Emphatically in Tchaikowsky Selection

SEATTLE, Oct. 25.—There were two separate triumphs scored in the initial concert of the third season of the Seattle Symphony Orchestra last night. One belonged to Henry Hadley, the new director, and his musicians, and the other to the Seattle music public, which responded nobly to the call upon its support and appreciation. In a sense it was a crucial moment in Seattle's musical progress, for much depended on the manner in which the efforts of the orchestra to preserve high artistic standards were received at the season's opening.

Besides being a composer of note, Mr. Hadley is a thoroughly equipped musician and an orchestra leader of authority, individuality and poise. His first program as director here was somewhat of a test of his auditors' musical susceptibilities, but the verdict reflected high credit upon his judgment. No. 6, in B Minor, as the principal number, he dared the criticism of the uninitiated, whose patience is liable to be a bit taxed where the cultivated ear is afforded continuous delight, and he also put a severe test upon the ability of his men to give an adequate rendering of the Tchaikowsky masterpiece at the season's first concert.

It is sufficient in this connection to state that never before in its history was the orchestra in such good form as last night, and never before was there in evidence such splendid musicianship and strongly loyal and sincere following of a masterful leadership. The approval of the audience was as emphatic as the occasion deserved.

Mr. Hadley's success was definite and complete, and proved his ripe powers, attractive personality, expert musicianship and commanding executive capabilities.

Included on the program was also the "Rhapsodie Javanaise," by Dirk Schaefer, heard for the first time in America. It proved interesting and attractive.

### The Thoughtful Miss Duncan

When Isidora Duncan first appeared in Paris with the Colonne Orchestra recently she delighted her audience by a quick, playful response to their enthusiastic demand for an encore at the end of the concert. As the applause became insistent, the American dancer appeared before the curtain and spoke in hesitating but very charming French:

"Me, I could dance forever, inspired by such enthusiasm," she said to her audience, "but Messieurs, I pray you consider the musicians. It is they who are too tired to play any more!"

And the audience accepted this amusing dismissal, so Gallic in its polite evasion, with true Gallic approbation.—*New York Telegram*.

The record box-office receipts for a whole year at the Paris Opéra were reached when Mary Garden and Maurice Renaud made their *reentrée* in "Thais" last month; \$4,500 was the amount taken in.

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## NEW MUSIC SCHOOL OPENS IN NEW YORK

**Myron A. Bickford, Director, Announces a Faculty Containing the Names of Many Prominent Musicians**

Another school of music, the National Institute of Music, has been added to the already numerous conservatories in New York, with Myron A. Bickford as its director. The school has opened its first season with spacious quarters at No. 39 East Thirtieth street, and has a faculty which gives evidence of the high standard which is planned for its work.

Among the names announced in the catalogue are to be found those of Herman Epstein, pianist; Theodore Van Yox, voice; Maximilian Pilzer, violinist, all heading their several departments. The assistants in piano are Frederick C. Mayer, Estelle Norton, Myron A. Bickford and Malcomb Clegg Maynier; in the vocal department, Jessie Ollivier Taylor, Oliver T. Holden and George Oscar Bowen, and in violin, Ravel Sanders, J. Niedzielski, Estella Merica-Huni and Arthur L. Judson. Arnold R. Janser and F. C. Mayer will teach 'cello, Robert J. Winterbottom, organ, A. H. Knoll and others, brass instruments; the ensemble department will be in charge of Modest Altschuler and Messrs. Janser and Sanders; the sight singing under Alfred Hallam, the director of music at the New York Chautauqua, and the theoretical work will be taught by Davol Sanders, F. C. Mayer and Myron A. Bickford. All other instruments will be represented in the curriculum by competent teachers.

Myron A. Bickford, under whose direction the conservatory will be, is a thorough musician, having studied both in this country and abroad. He is also a composer of merit and has written works in many forms.

Mr. Bickford began his musical studies at an early age, and when but twelve years old was appointed organist of the church in his home town. At fourteen he began teaching piano, and two years later began his study of the violin. Since that time he has made a study of the various brass and



—Photo by E. F. Foley

**Myron A. Bickford Director of the National Institute of Music**

reed instruments in order to fit himself for composing and directing.

His teaching career has been long and successful. For some years he has been part owner and a teacher in the Springfield, Mass., Conservatory of Music, and has been one of the teaching force at the New York Chautauqua. As a player he has devoted much time to orchestral work and was for some years viola in the Janser String Quartet.

accompany the party to Europe, acting as musical interpreters. Mr. Loud will pay particular attention to organ and choir music, Mr. Heinrich to national songs and Mr. Giddeon to the opera. Arrangements will be made for the party to attend the opera in Paris and Berlin, Munich and Dresden, and the music festival at Bayreuth. Following the attendance at musical events, lectures will be given by the three musicians named. The party will leave this country on July 2 and will return the latter part of August or the first of September. The plan is decidedly unusual, and will undoubtedly attract many musicians who may be planning to go to Europe. D. L. L.

**An Anton Seidl Bedlam**

About the angriest condition that Anton Seidl ever arrived at, according to the New York Press, was once when the great con-

ductor had before his eyes the score of one piece of music and was beating its time, while all the members of his orchestra had on their stands another entirely different piece of music. Seidl was certain from the horrible confusion which started that his musicians had gone stark mad, and of course the players thought the same thing about their great master.

**MR. HUTCHESON ON "ELEKTRA"**

**A Pianist Whose Lecture-Recitals Are in Great Demand**

BALTIMORE, Nov. 8.—So many requests have been made of Frederick R. Huber, of Baltimore, manager of Ernest Hutcheson, for lectures by the latter, that it is probable Mr. Hutcheson will make a tour of the Pacific Coast at the close of his regular season to accommodate the demand from the far West. Mr. Hutcheson's lecture-recital on "Elektra" has won him many encomiums in musical centers. It is rare that any one has undertaken work such as his with such a full equipment in all phases. Mr. Hutcheson is a pianist of extraordinary ability, and is able to illustrate the orchestral score at the piano as few of our present pianists are able to do.

Mr. Hutcheson's New York appearance will be under the auspices of the MacDowell Club, of which Mrs. Ben Ali Haggin is president. This club ranks high among the art clubs of the metropolis, having the object of promoting and introducing events of particular interest in the artistic world. This New York appearance will precede the first performance of "Elektra" by the Manhattan Opera Company. Mr. Hutcheson's lecture-recitals in other large cities will also be given in anticipation of performances of "Elektra."

**Viceroy's Cousin to Sing at Metropolitan Some Dresden Successes**

Christine Héliane, whose father is a cousin of Lord Minto, Viceroy of India, arrived in New York November 3 to begin a season with the Metropolitan Opera Company. She is a lyric soprano, and sang recently in Covent Garden. A contract to sing in the Royal Opera House in St. Petersburg had been offered her, she said, but she preferred to come to this country, not having been here before. Miss Héliane, who in private life is Ella Elliot, began her musical career as a violinist. She studied under Ysaye and won a prize and then discovered "that she had a voice," as she remarked. Then she put aside her violin. She will sing in new operas to be produced here.

**Witherspoon's St. Paul Recital**

ST. PAUL, Nov. 8.—One of the most interesting of recent musical events here was Herbert Witherspoon's recital, under auspices of the Schubert Club, in the Park Congregational Church. The artist's excellent vocal and interpretative abilities were displayed to additional advantage because of the understanding manifested in his selection of a program. Waldemar Liachowsky accompanied the singer at the piano. F. L. C. B.

# FATHER OF JASCHA BRON COMES, TOO

**Crosses Sea, Hidden, on Ship with Boy Violinist, Though Contract Forbade It**

When R. E. Johnston, the concert manager, discovered Jascha Bron, the boy violinist, in London, where the lad's playing created a sensation two months ago, he made a contract with the boy's father for a series of concerts in this country, stipulating that the parents should not attend any of the boy's concerts here nor attempt to accompany him to America.

The boy, who gave his first concert Saturday in Mendelssohn Hall, arrived in New York November 3, by the Cunarder *Carmania*. He is only sixteen years old, and, according to Mr. Johnston, very sensitive and impressionable, always becoming nervous while playing when his parents are in his audience. The boy was playing in London for a comparatively small salary when Mr. Johnston found him and got him several engagements at the rate of about \$500 each.

The father was persuaded to sign the contract without difficulty. When the time came for the boy to leave home, however, the father became morose and hinted that he would not interfere with the boy's tour here if he, the father, were permitted to accompany him. Mr. Johnston insisted, however, on the fulfillment of the contract.

While the violinist and Mr. Johnston, who met him at the pier, were standing near the boy's trunk on his arrival a man with a gray beard rushed up to Jascha and embraced and kissed him. The boy became agitated. Mr. Johnston recognized the gray-bearded man as the father of Jascha, and wondered at his appearance. Through an interpreter he learned that the father had been a second-cabin passenger aboard the same ship in which the son had traveled first-class.

The boy said that he was unaware that his father was on the ship, and the father declared that he had kept himself concealed from the boy, but had furtively obtained occasional glimpses of him. He said he feared that something might happen to the boy and that he could not resist the temptation to cross the sea with him.

The father was told that if he attempted to appear at the concerts given by the boy the contract would be abrogated and the career of the boy might be spoiled. The boy united his pleading with that of Mr. Johnston, and the father promised that he would not attempt to see his son until after the fulfillment of the engagement.

Master Bron studied under Ysaye and Thomson, and made his debut when twelve years old in Antwerp. Since that time he has been heard in Austria, Germany, Belgium, France and England. His father discovered his musical talent when the family was living in Moscow, where the boy was born, and devoted all the money he could spare toward Jascha's musical education.

**A MUSICAL TOUR OF EUROPE**

**Boston Company Plans It for Next Summer Under Distinguished Guidance**

BOSTON, Nov. 8.—An announcement which will be of unusual interest to music lovers and musicians throughout the country is made by Dunning & Co., of No. 14 Beacon street, and has reference to a so-called "pilgrimage" to Europe, which is to be made during the Summer of 1910. The tour will be unique, in that special attention will be given to matters of musical importance, such as concerts, the opera, church and cathedral music, as well as to all of the usual places of interest in England and Continental Europe.

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New York, Saturday, November 13, 1909

### THE NEW PHILHARMONIC

Sixty-eight years will necessarily see many and momentous changes in any organization, and the Philharmonic Society of New York, which opened its season last week, is no exception to the rule. The changes involved in the inauguration of Gustav Mahler as conductor strike deeper into the affairs of the society, especially as regards the constitution of the orchestra itself, than any other change for many years. Conductor Mahler insisted from the first on an absolutely free hand in the reorganization of the orchestra, and has affirmed his intention of making it the best orchestra in the country and the equal of any in the world.

Mr. Mahler considers that the Vienna Orchestra, under Hans Richter, surpasses any other of the world's orchestras. There has long been a sort of legend afloat in America that the Boston Orchestra is the equal of the Viennese organization, although there seems to be no means of gaining absolute knowledge that such is the fact. At all events, the high degree of perfection of the Boston Orchestra is a by-word, and this perfection is due in part to the ability of its conductors throughout its history, and in part to the fact that its members have been so long in association.

Anyone bringing together a number of new players, however good, is bound to encounter difficulties in attaining perfection of performance. Neither unlimited funds nor the hardest work can accomplish the desired result on the instant. The step which has been taken, however, is the step which should be taken, and Mr. Mahler is a man to move mountains in the accomplishment of the task which he has set himself. The Philharmonic is certain to take a leap forward under the new régime, and it has the best wishes of MUSICAL AMERICA for continued progress and success.

### ACOUSTIC AND VENTILATION

While the papers are filled with illustrated accounts of the "beauties" of the "New Theatre" it has suddenly transpired, much to the chagrin of those intimately connected with the enterprise, that the acoustic of the new house is poor. Meantime, Andreas Dippel, of the Metropolitan Opera House, is at work with others seeing what may be done to remedy the defect.

It is curious that the most important features of any large auditorium, namely, the acoustic and ventilation, are still largely left to chance. The acoustic of the Metropolitan Opera House, while it has been improved, is still far from good; in fact, oldtime singers know that there are certain places, particularly one in the center of the stage, near the prompter's box, where the sound seems to be deadened.

The acoustic of Carnegie Hall is only fair at best, while that of Mendelssohn Hall is bad, particularly for voices. In this last-mentioned case part of the trouble is undoubtedly due to the stage being on the middle of the long end of a parallelogram.

The only auditorium given over to music in the city at the present time which really is thoroughly satis-

factory is that of Mr. Hammerstein's Manhattan Opera House.

It is an old saying that you never can tell what the acoustic is going to be till an audience is seated. This practically means that the architects are still in the dark as to the principles which govern a satisfactory result in the way of acoustics.

There is, however, another question which is fully as important, in fact, perhaps even more important. That is the question of ventilation. Our large auditoriums are notoriously bad in this respect. The air at the Metropolitan Opera House, especially during the season when there are sometimes two performances a day, and when the Opera House is also used for social and other purposes as well as musical performances, is at times so foul that the people in the boxes and in the upper part of the house suffer. The sanitary conditions at the Metropolitan, too, have long been a scandal. Things are about in the same shape at Carnegie Hall. The same may be said of other large auditoriums, and of many of our churches.

What it means to the enjoyment as well as health of an audience to sit in a well-ventilated auditorium, where the air is reasonably pure, has not yet been sufficiently exploited, though very little consideration would show that it is of the gravest importance.

### THE NATIONAL FEDERATION COMPETITION

MUSICAL AMERICA of October 23 announced the conditions of the second biennial prize competition for American composers by the National Federation of Musical Clubs. This competition means nothing if it does not mean the elevation of American musical civilization. To offer prizes for musical composition—to set a premium on artistic aspiration and effort—is the mark of a nation that is artistically alive. The Olympian Games were contests for laurels in athletics and song. From Greece to the master singers, through the governmental awards of modern Europe for artistic achievement, and on to the popular awards of America, the contest for artistic honors has gone hand in hand with the presence of national artistic life.

The will of the American people and their musical leaders has not yet been directed to the systematic presentation of important American works, whether prize-winners or not, throughout the country. For this reason the effect of competitions upon American musical civilization does not and cannot become apparent at once. The great effect of this work will come a little later, with a more thorough-going devotion to the performance of American works in large forms. The present competitions are producing the active sifting process which has so long been needed. The judges in American competitions are giving constantly better accounts of the works submitted. New and better scores are appearing, and the musty old ones with which the judges were only too familiar are dropping out.

The National Federation of Musical Clubs competition has this advantage over other American competitions, that the winning works are given an immediate hearing.

### GUEST CONDUCTORS

An indication of what it is hoped will be of greater frequency with American orchestras as time goes on is the event, chronicled in a recent issue of MUSICAL AMERICA, of the invitation which Mr. Stock, of the Thomas Orchestra, has extended to Mr. Paur, of the Pittsburgh Orchestra, to conduct his symphony "In der Natur" with the Thomas Orchestra in Chicago this season.

The custom of lending an orchestra to a visiting conductor is one which has long been in vogue in Europe. It affords the concertgoers of one community the opportunity to become familiar with the various styles and ideals in conducting. Breadth of musical culture is thus promoted, and the general interest in musical life is heightened. It puts conductors on their mettle by allowing a comparison of their work with that of other conductors. From this comparison the able and earnest conductor will have nothing to fear. The custom also promotes fellowship between different musical communities, and is a step toward a desirable national musical unity.

The Eastern orchestras of America have, on various occasions, been conducted by "guest" conductors from Europe. The Western cities have been too busy in the solidifying of their orchestral organizations to think of expanding their influence in this way. The future will undoubtedly more and more see the adoption by American orchestras of this desirable feature of European musical life. When the conductor is also a composer, as in the case of Mr. Paur, a still greater interest is lent to the occasion.

While Felix Weingartner was conducting a rehearsal of "Die Meistersinger" in Vienna recently a piece of

the scenery fell down and knocked him over, breaking his shinbone. W. T. Stead should observe this phenomenon. It was undoubtedly the spirit of Wagner, objecting to a false tempo or a cut, which did the deed.

Emil Paur thinks that Pittsburg should have a sufficient pride in its orchestra to put up the \$40,000 annually which is now provided by private guarantors. This stamps Mr. Paur as about seventy-five years ahead of his time.

If England fails to put Hermann Klein on a pedestal for denouncing music in America, he will probably be next heard of in Berlin denouncing England and laboring for a renaissance of German military music.

It is estimated that Los Angeles has a music teacher to every 500 of its population. But has every music teacher in Los Angeles a class of 500 pupils?

## PERSONALITIES



Emerson Whithorne, Tina Lerner and Louis Bachner

A composer and critic and two pianists are shown in the accompanying snapshot, which was taken late last Summer at Worthing, on the southern shore of England. Emerson Whithorne is an American composer, now residing in London, where he is also a correspondent for MUSICAL AMERICA. His wife is Ethel Leginska, the English pianist. Tina Lerner is one of the leading figures in the piano world to-day, and her present American tour is winning for her a host of new admirers. She is appearing with the principal symphony orchestras throughout the country, and her recitals especially are bringing forth highly favorable comments. Beside Miss Lerner stands Louis Bachner, her husband, the former Boston pianist, who is now identified with the Peabody Conservatory in Baltimore. Mr. Bachner is a musician of high attainments, and his recital in London last Summer proved him to be worthy of the favorable reputation which had preceded his visit to the English metropolis.

**Eames**—Mme. Emma Eames is at present in Paris, and, it is said, has not opened a music book for months. After a considerable stay in the French capital she plans to go on a long voyage, possibly as far as Shanghai, where she was born.

**Mahler**—Charles Henry Meltzer, of the New York American, relates an amusing anecdote of Gustav Mahler and his relations to union musicians. The other day, after a particularly strenuous rehearsal, Mahler asked his followers to vote for or against an adjournment for luncheon. Seven only voted for the recess. The remaining ninety or ninety-three, who were anxious to get home and end their labors, voted against the interruption. Mahler, who has always done much as he pleases with his orchestras, both here and in Vienna, sat still for a moment. Then, to the amusement—and perhaps amazement—of his men, he said quite calmly: "I think we'll take a rest, though, all the same." And, taking a banana out of his pocket, began munching it.

**McCormack**—It is to Mme. Tetrassini that John McCormack, the Irish tenor, declares he owes a large measure of the success that has come to him in so brief a musical career, and it is to her good offices that he traces his engagement to sing in New York this season. "Once during a performance of 'Lucia' in London I had a very bad cold," said McCormack the other day. "I told Mme. Tetrassini that I should have very great difficulty in getting through the latter half of the opera if I sang out in the first act. 'Don't let that bother you,' she said. 'I'll help you.' And she did. She told me to save my voice as much as possible, and in all the duet she doubled the strength of hers so that the audience didn't realize that I was scarcely singing at all. And that is but one of the kindnesses that she has shown to me. I am very glad that I shall probably sing most of my New York performances with Mme. Tetrassini."



## WOMEN COMPOSERS OF AMERICA—24

Writing Music for Children the Principal Work of Grace Wilbur Conant, of Boston

By Stella Reid Crothers

[EDITOR'S NOTE.—In this series Miss Crothers takes the most liberal and democratic view, and the discussions are not in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent.]

As woman are pre-eminently teachers, whether in the home or outside, it is natural that a great number should have their thought engaged by the demands and needs of childhood. And to make the acquirement of technic as pleasing a process as possible, many delightful studies have been wrought for beginners.

With the growth of kindergarten methods an increasingly large number of women have given serious consideration to the need of music adapted to children, until there is now a fine library of tuneful little melodies which hold the interest and excite the admiration of the family, as well as of the youngster for whom they are designed.

Among the successful women in this field of composition is Grace Wilbur Conant, a Bostonian, born and bred of old Massachusetts stock. Until less than a decade ago Miss Conant gave her thought to literary rather than to musical composition, but now, having "found herself," her ability to create both song and story is receiving well-deserved recognition.

As Miss Conant has well expressed it in the foreword to "Songs for Little People," the day when anything was considered good enough for children is far past, and the beginnings of reading and singing are now made the beginnings of literature and music. There is a growing conviction that to be suitable for them a poem need not be commonplace, nor a song ordinary, for words learned at this early stage, when they will be retained in the memory the entire life, should be such as will prove treasures, and not mental rubbish. The music, while simple, should be of high character, yet within the compass of children's voices.

The special features of Miss Conant's "Songs for Little People"—the result of her endeavor to raise the standard of the wee folks' Sunday singing—are the revival of many of the choice old hymns which are indeed the heritage of childhood, and which



GRACE WILBUR CONANT

have been in danger of passing; Bible verses set to simple music; songs for the tiniest children who cannot yet carry the thought over into a second stanza, and motion songs.

Miss Conant is also one of those versatile-minded women who write songs for all ages, having the pleasant gift of storytelling and a knack of mixing cleverness, humor and sentiment in just the proper proportion for producing a delightful song. She has given special attention to part-songs for women's voices, some of which she has written with violin obligato. Perhaps the most popular of these is her setting of the well-known words from *Puck*, "A little dog barked at the big, round moon," which, judging from the sales, has been widely sung by girls' glee clubs.

She is growing enthusiastic over part-songs for grammar and high school work—a department of great importance, yet frequently overlooked by composers.

Though her special instrument is the piano, for which she studied with George W. Chadwick, and also in Paris, her fame as a composer bids fair to overshadow her ability as a pianist. Miss Conant is editor of the musical department of the *Kindergarten Review*.

the element of beauty in everyday life, and congratulated the members of the Calvary Choir on their fine opportunities for familiarizing themselves with the music of the masters. At the conclusion of the musicale the ceremony of the installation was held, which was followed in turn by a reception tendered the new officers.

### YOUNG VIOLINIST HAS DÉBUT

Mabel Augustine, of Minneapolis, Returns After European Study

MINNEAPOLIS, Nov. 5.—Mabel Augustine, a talented local violinist, made her first public appearance since her return from Europe at the First Baptist Church last week. A large audience of music lovers showed warm appreciation of her musical gifts and the progress she had made.

Miss Augustine received her early musical training from Heinrich Hoevel, one of the leading local violinists. During her stay in Europe she spent two years with Sevcik, of Prague, and the famous teacher has given her the highest recommendations as a teacher of his method. She then went to Paris and studied a year with Thibaud, paying particular attention to bowing and interpretation.

Miss Augustine has a full tone, of lovely quality, and plays with musical intelligence and feeling. Her style is artistic and her work promises a successful future. E. B.

### Brooklyn Cantata Society Sings Comic Opera

The comic opera, "Princess Chrysanthemum" was sung Wednesday night, November 3, by the Cantata Society at Memorial Hall, Brooklyn, under the direction of George Valentine Ellery. A good cast was headed by Gladys Hall, soprano; Gene Hazel Bennett, contralto; Henry R. Rice, baritone; Ralph A. Dinnsen, tenor; Emily P. Schlosser, soprano; Cornelius J. MacEachren, tenor; A. W. Sheriff, tenor, and the Misses Touhy, Berry and McAlpin and Allen Fisher in minor rôles.

### Golden Gift on Anniversary

A gold chain and locket, suitably inscribed, and a purse of gold were presented last week to Oscar Sannce, an assistant stage manager in the Metropolitan Opera House, who had completed his twenty-fifth year of services in the Metropolitan.

## ACOUSTICAL DEFECTS IN NEW THEATER REMEDIED?

Alterations in Arrangement of Orchestra Pit Believed to Have Cleared Away the Trouble

Statements to the effect that, as an opera house, the New Theater is a failure acoustically have been denied by Winthrop Ames, its artistic manager, who asserts that tests have proved the acoustics satisfactory. Since it was discovered, several weeks ago, that the size and arrangement of the orchestra pit worked to the disadvantage, acoustically, of a body of musicians numbering eighty, seated on a practical level with the audience, changes have been made, and, according to Mr. Ames, these have rectified the trouble.

Andreas Dinnel, administrative manager of the Metropolitan Opera House, said that he was certain that the changes in the orchestra pit of the theater would make it a success acoustically.

"The pit was originally too small, and we have been obliged to take away a row of orchestra chairs," he said. "The floor under these can be lowered to the orchestra pit. The construction of the theater makes it impossible to take out any more chairs, as there is a solid cement wall under the next row. It will be possible to remove this after this season, if it is found necessary, but I do not believe it will be. An orchestra of sixty-five is quite large enough for works of the character to be presented at the New Theater. And I am sure that the changes which have been made in the pit will work out all right."

"It is possible to raise or lower the floor of this pit at will, and experiments will be made in an attempt to discover what is the proper height for it. A new arrangement of the instruments will also possibly make a difference."

### Mrs. Lyon Makes Professional Début

Mrs. Dore Lyon, one of the founders of the Federation of Women's Clubs, made her début as a professional singer in the ballroom of the Waldorf-Astoria Wednesday evening, November 3. A fashionable and numerous audience responded eagerly to the charm of her performance. The Eclectic Club, which also was founded by Mrs. Lyon, had charge of the concert.

### BOSTON CHROMATIC CLUB

Prominent Local Artists Appear at First Meeting of the Season

BOSTON, Nov. 8.—The first meeting of the Chromatic Club of the season was held at the Tuileries last Tuesday morning at eleven o'clock. This is the twenty-third season of the club, and it began most auspiciously with an excellent concert. The program was as follows:

Mary Fay Sherwood, Songs, Ardit's "Parla," Schumann's "Auftrag," Liza Lehmann's "Wood-pigeon," Liszt's "Comment disaient-ils," A. Messager's "Si j'avais vos ailes," Mrs. Mabel T. Ballard, Faure's "Impromptu," Debussy's "Clair de Lune," Rubinstein's Valse Caprice; Mrs. Willis G. Parmelee, Mrs. Georgia Pray Laselle, and Mrs. Minnie Little Longley, Rubinstein's Trio for violin, cello and piano; Mrs. Elinor Fox Allen, Edith Louise Monroe, Mrs. Edith Underhill, Mrs. Kathleen Cook, Edith Dalton's Songs for quartet.

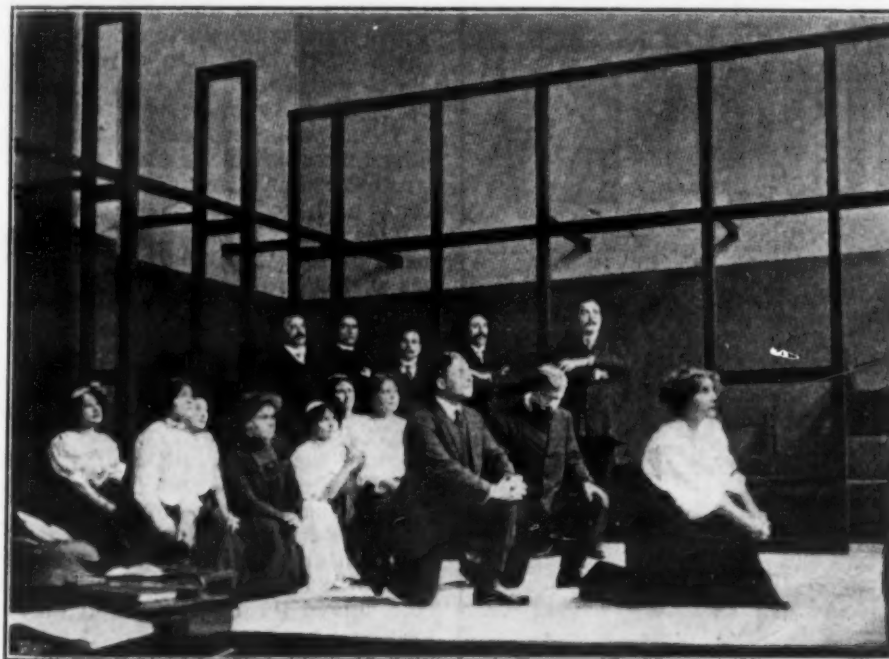
Miss Sherwood is a pupil of Franklin L. Whyte, the well-known Boston teacher. She has a particularly agreeable voice of wide compass, but of even greater charm is her thorough musicianship and art of interpretation. She was most highly complimented by members of the club, and was warmly applauded, adding two numbers to the program. The accompaniments were played in an admirable manner by her

mother, Mrs. William Sherwood. Miss Sherwood sang before the Chromatic Club two years ago, and her advancement in her art was a subject of very favorable comment from those present. The others who took part also came in for a share in the applause. D. L. L.

### Calvary Choir Musicales

An enjoyable musicale was given by the Calvary Choir, of which E. M. Bowman is director, at Calvary Baptist Church, New York, on Thursday evening of last week, the occasion marking the installation of the newly elected officers of the Order of Macintosh. The main features of the program were an interesting address on "The Beautiful and the Practical," by Emma L. Trapper, a clever recitation, "The Song of Macintosh," by Mrs. Ida Woodbury Seymour, recording secretary of the choir, and a number of piano solos by Harry Anderton. His contributions consisted of Schumann's "Carnaval," Brassin's arrangement of the "Magic Fire Spell," from "Die Walküre," and Schulz-Evler's "Concert Arabesque on the Blue Danube Waltz." Each of these numbers was played with considerable effectiveness, and in response to the applause an encore had to be given. Miss Trapper in her address spoke of the great need for

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## "HERODIADE" WAS FIRST PRODUCED 28 YEARS AGO

New York heard Massenet's "Herodiade" for the first time last Monday night, but the performance, as is well known, was very far from a first production of the work. That event took place at the Théâtre de la Monnaie, Brussels, as far back as December 19, 1881. A little more than three years later, on February 1, 1884, Paris heard it at the Théâtre Italien, then under the direction of Victor Maurel, the noted baritone. It was given in London five years ago last Summer under the name of "Hésotoade"—a change made necessary by the rule of the censorship forbidding the presentation of Biblical characters on the stage.

The original Paris cast included Jean de Reszke as *John the Baptist*, Victor Maurel as *Herod*, Edouard de Reszke as *Phanuel*, Mme. Fidès-Devriès as *Salomé*, and Mme. Tremelli as *Herodias*. In view of the prominence later on of the Messrs. de Reszke and Mr. Maurel at the Metropolitan Opera House, it is surprising that "Herodiade" was not produced there. It was, indeed, talked of from time to time, now with Mme. Calvé at *Salomé*, now with Mme. Nordica. But the production did not materialize. It has been talked of before now at the Manhattan, because *Herod* is one of Mr. Renaud's most celebrated rôles, but the actual representation comes in the train of the sensational success at the Manhattan last season of Richard Strauss's

"*Salomé*," in which *John the Baptist*, *Herod*, *Herodias* and *Herodias's* daughter also figure.

The "*Salomé*" legend, which has so many variations, is presented in "Herodiade" in a different form from that which it takes in "*Salomé*." The daughter of Herodias is here a gentle, submissive girl, very much the French ingenue, in love with the prophet, who requires her naïve passion with an exalted spiritual affection. *Salomé* is ignorant of her parentage, and it is only at the very last, when beseeching the vindictive wife of Herod to spare the life of the prophet, that mother and daughter discover each other's identity. To Herodias the girl has been her hated rival, for here, as in "*Salomé*," Herod is infatuated with the daughter of Herodias.

The prophet is slain because he has inspired the love of *Salomé*, and therefore become the barrier to the success of Herod's passion, as well as because he has aroused the wrath of Herodias by denouncing her sins. The political question of the relation of Judea to Rome also enters into a complicated situation. Poor *Salomé*, who is here the innocent plaything of fate, not the monstrous woman who dances for the head of the prophet that rejected her wooing, stabs herself when the death of John is announced and falls dead in Herod's arms as the final curtain descends.

### PARIS OPERA PLAN "DARING"

#### Metropolitan's Proposed Venture Stirs Musical Circles in French Capital

PARIS, Nov. 3.—Paris musical circles were considerably stirred yesterday when the announcement arrived to the effect that the Metropolitan Opera Company of New York intended to give a season of Italian opera at the Châtelet Théâtre in Paris next May and June. The daring of the American manager who would undertake to "show Parisians how Italian opera should be done," as one critic put it, came in for particular comment. Gabriel Astruc, official representative of the Metropolitan Opera House in Paris, went to some length to explain the project.

"When the board of directors of the Metropolitan Opera Company was approached," said M. Astruc, "it at once offered to help in every way a season in Paris, and since it is the Metropolitan Opera Company which has a lien on Signor Caruso for a long period, the question of his appearance during the Paris season was at once settled in a favorable sense. Signor Caruso, on his side, is delighted at the opportunity of reappearing before the Parisian public, especially as during the short season when he sang at the Théâtre Sarah Bernhardt he appeared in only 'Rigoletto' and 'Fedora'."

"The next great concession that the board of the Metropolitan Opera Company was pleased to make was that the Italian chorus of its 'corps de ballet' should be transferred to the Châtelet Théâtre in their entirety.

"Nor does the help and participation of the Metropolitan Opera Company end here," proceeded M. Astruc. "We are to have the use of its full scenery, accessories and costumes. To bring the scenery from America at first appeared an insurmountable problem. The 'cloths' used at the Metropolitan are of enormous length. To fold them would damage and spoil them, but we have solved the difficulty, and they will be brought lengthwise and rolled up from the quay at New York to the quay du Châtelet in Paris. This will be accomplished by transferring these huge lengths of scenery at Havre into special barges, and they will then be towed up the river to Paris.

"There is one other point which I should also like to mention. Some people might be inclined to regard this enterprise as perhaps a little bit antagonistic to the Opéra. It is nothing of the sort, and the best proof of this is to be found in the fact that the performances will take place on Tuesdays, Thursdays and Saturdays."

#### A Most Enjoyable Treat

DENVER, COL., Oct. 25, 1909.

To the Editor of MUSICAL AMERICA:

I take great pleasure in sending a check to you, as your paper is one of the most enjoyable treats to me.

LILLIAN BENT STEARNS.

### TORONTO STUDENT'S SUCCESS

#### Pupil of Mrs. Clark Wilson Heard in Interesting Song Recital

TORONTO, Nov. 8.—One of the most successful of recent recitals was that given at the Music Hall of the Toronto Conservatory by Mabel Preston Hall, a pupil of Mrs. Genevieve Clark Wilson, the latter well known in Toronto. Miss Hall, who is from Chicago, but is now residing in Toronto to complete her studies with Mrs. Wilson, proved to be the possessor of a genuinely fine voice, sympathetic and true.

Thursday, November 18, is the date of the next concert of the Toronto Symphony Orchestra. The program of the annual concert of the Toronto College of Music, which takes place in Massey Hall on Monday night, is of exceptional interest. It will be under the direction of Dr. F. H. Torrington.

Amelia B. Warbock (Katherine Hale) has written a Canadian Flag Song, which has been set to stirring music by J. W. Garvin, B. A., of Peterboro and Toronto. The melody is in march time and suitable for solo, choral or band interpretations. "Thy Rest," a song of sacred character, has just been published in Toronto. The words are by Camilla Sanderson, and an appropriate setting has been given them by James H. Murray. H. H. W.

### THE KRIENS QUARTET

#### It Is Booked for Numerous Important Concerts During Winter

Christiaan Kriens, conductor, composer and concert violinist, and Mme. Eleanor Foster Kriens, concert pianist, have removed their studio from No. 1 Manhattan avenue to No. 351 West Fifty-fifth street.

The Christiaan Kriens String Quartet is booked to give six concerts under the auspices of the National Arts Club, No. 15 Gramercy Park, New York, this Winter. The first one is scheduled for November 17.

Among other works to be presented on this occasion are selections by Dvorák and an Andante Symphonique by d'Erlanger. Mr. Kriens will be heard in Bach and Zarzky. The quartet is composed of Mr. Kriens, first violin; Arthur Bergh, second violin; Carl Binhak, viola, and Hans Kronold, cello. The quartet will play eight times during the season for the Brooklyn University Club.

Mr. Kriens is among the first violins in the Philharmonic Orchestra this season.

A recital of Scotch songs by Joan Young, of Cleveland, delighted an audience in Ware, Mass., October 27. Miss Young, who is but seventeen, was accompanied by Mrs. Adolph B. Schneider, who is her teacher in Cleveland.

"The Eve of Waterloo" is the name of a new opera by Nérini that is to be heard in Paris this season.

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## OLE OLSEN==POET AND COMPOSER

Versatile Norwegian a Man of Letters as Well as Distinguished in Music

By Carl Busch

[EDITOR'S NOTE.—Mr. Busch is one of America's best known composers, and musical director in Kansas City, Mo., of the Philharmonic Orchestra, the Philharmonic Choral Society and the May Festival.]

Ole Olsen, composer, director, poet and literateur, was born July 4, 1850, in Hammerfest, the most northern city not alone in Norway, but in the whole world. He received his first musical training from his father, who was organist at the City Church. Ole was only seven years old when he began substituting for his father at the church service. In 1865 he was sent to Trondhjem to enter the Polytechnic School, but was finally allowed to study music, continuing his lessons under Lindeman during the Winter season and traveling as orchestral conductor in the Summer.

In 1870 Olsen left for Germany and remained five years in Leipzig, studying under Paul Richter and Reinecke. Arriving in Christiania in the Fall of 1874, Olsen was appointed director of the Musical Society, and, in addition, taught piano and did journalistic work. In 1877 he succeeded Johan Svendsen as conductor of the principal choral and orchestral society, and in 1884 he received his appointment as director of the band of the Second Norwegian Infantry Regiment. At the suggestion of King Oscar II, Olsen was later made inspector of all military music in Norway, with the rank of Major.

Olsen has often visited Denmark, Sweden, Germany, Austria and France in the capacity of conductor of his own works, and I well recall his debut in Copenhagen about twenty-three years ago, for I had the honor of being a member of the orchestra he conducted. He proved to be a forceful and inspiring director. In regard to his forcefulness, it was remarked by Hanslick, after Olsen's first concert in Vienna, that "he wields his baton as an Indian does his tomahawk."

Olsen made a fine impression at this Copenhagen debut, on an audience which included the late Queen Louise. The Danish Government recognized his talent by making him a Knight of the Order of Dannebrog.



OLE OLSEN

In 1882 Olsen visited Bayreuth as honorary guest of the Vienna Wagner Society, contributing a number of interesting reports to Norwegian journals about the first "Parsifal" performance.

With the exception of chamber music, Ole Olsen has composed in all branches of music, but his greatest success has been in the field of orchestral and choral music. Here is a list of his most important works: Symphony in G major, Symphonic Poems, "Asgaardsreien" and "Alfedans"; Concerto for French horn and orchestra, Oratorio, "Nidaros"; several cantatas on Norwegian themes; operas, "Stig Hvide," "Lajla" and "Stallo."

A charming "Petite Suite" for piano and orchestra in five movements, particularly the last movement, "Papillon," has done much to popularize Olsen's name.

Olsen has also much literary talent, having written many poems and musical discourses, as well as the librettos to his operas. His opera, "Lajla," dealing with the picturesque life in Lapland, was produced under Halvorsen's direction at the

National Opera in Christiania two seasons ago, with great success.

I take this opportunity to call the attention of our American Symphony Orchestra directors to Olsen's Symphonic Poem, "Asgaardsreien," composed to Welhaven's poem of the same name, a work of great dramatic power and brilliancy in orchestration. "Asgaardsreien" is published by Cranz & Co., Brussels and Leisic, as are many of Olsen's other compositions.

Ole Olsen lives, in the Summer, on his beautiful estate in Sandviken, a two hours' drive from Christiania. In the Winter he is in the capital to look after his many musical duties. He possesses an interesting and brilliant personality, is small in stature, with a handsome and expressive face, animated by a pair of blue and twinkling eyes, out of which shine great kindness and good will.

### TRIUMPHS IN SCENE OF HIS EARLIEST SUCCESSES

Bertram Schwahn, New York Bass-Baritone, Charms Saginaw Audience in Artistic Song Recital

SAGINAW, MICH., Nov. 8.—No more interesting musical event has taken place here thus far this season than the appearance, on October 27, of Bertram Schwahn, the New York bass-baritone, in a song recital given in conjunction with a performance of Molière's "Tartuffe" by the Donald Robertson Players of Chicago.

From early days Mr. Schwahn always had a strong following in Saginaw, the scene of his first vocal triumphs, and his career has been followed with most friendly interest since he left to conquer other and larger fields in music. That such interest was fully justified his work here demonstrated. His program was diversified, embracing selections from the Italian, German and English, and admirably revealing the singer's versatility. Mr. Schwahn sings with the confidence of one who feels mastery over his art, and he showed excellent judgment in the use of his admirably trained and modulated voice, there being every evidence of reserve power, while the singer reached all parts of the house with ease. In style and method Mr. Schwahn has decidedly gone forward since the old days, while his voice retains all its pleasing quality and resonant tone. His opening numbers, "Caro Mio Ben" and "Non Più an Dral," brought him into quick sympathy with his audience, and the two groups with which he followed just added to what may fairly be claimed as a triumph for the talented artist, his reward coming in enthusiastic encores and lively applause at the close of each number.

Mr. Schwahn's accompaniments were sympathetically played by Mrs. H. B. Burdick.

#### Pepito Arriola's Début

Pepito Arriola, the twelve-year-old Spanish boy who is one of the highest priced instrumentalists in Europe, was scheduled to make his debut at Carnegie Hall on Friday afternoon, November 12, with the assistance of Lilla Ormond, the Boston soprano, who is well known in New York and Boston social musical circles. After his debut, Arriola will be heard in Chicago, Louisville, Cleveland and Columbus.

### HARTFORD PHILHARMONIC OPENS ELEVENTH SEASON

Director Camp Offers Admirably Arranged Program with Fritz Kreisler as the Soloist

HARTFORD, CONN., Nov. 8.—The eleventh season of the Hartford Philharmonic Orchestra began with the concert under Director Camp, at the Parsons Theater, last Tuesday, and the usual good-sized and appreciative audience was present in the evening. The afternoon rehearsal was even more largely attended, and was likewise enjoyed. The program played was admirably arranged, Schubert's lovely "Unfinished Symphony," Max Bruch's G Minor Concerto, No. 2; the Prelude to "Lohengrin" and MacDowell's fascinating "Indian Suite" making a concert list that appealed very strongly to the audience. The orchestra played in good form and Fritz Kreisler was superb in the concerto and the unaccompanied encore that was insisted upon.

Mr. Kreisler played the same concerto last evening that he used in introducing himself in Hartford years ago, when the Boston Symphony Orchestra concerts were given in the Coliseum, again interpreting the beauties of the Bruch composition with wonderful command of great, pure tone, ease and sureness of technic, virility and strength.

The "Lohengrin" Prelude was effectively played, especially in the climax, and the work of the strings in the opening measure was very good. In the interesting MacDowell Suite the orchestra also gave an excellent account of itself.

The entire performance augured well for the success of the Philharmonic's eleventh season.

#### Mme. Marchesi's New York Recital

On Thursday evening, November 18, comes Mme. Marchesi's only New York recital of the season. The distinguished singer is now in the Middle West on a concert tour which will be terminated at the Peabody Conservatory of Music Friday afternoon, November 12. Mme. Marchesi will reach New York on the evening of the 12th, and on the 13th a reception will be given in her honor at the home of Elizabeth K. Patterson, by the Women's Philharmonic Society. Her recital on the 18th will be given at Mendelssohn Hall.

Max Bruch has brought out a new Eastern Cantata, which is his opus 81.

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## NEW YORK AND THE AMERICAN SINGER

[From an Editorial in the New York World.]

A director of the Metropolitan Opera House, just returned from Europe, says that New York will eventually be the artistic center of the world. While the entire fulfillment of the prophecy may be long in coming, this city is already first in nearly every respect so far as grand opera is concerned. No one of the capitals of Europe will present in the coming season a program that can be compared in quality, variety and length with that of New York. No two of them combined can do it.

It is a common assertion that New York will not accept a singer without a European indorsement. It is perhaps true, but it is because practically all singers are educated in Europe and make their debuts there. New York rightly thinks that what is not good enough for Europe is not good enough for her.

On the other hand, it is certainly true that every singer approved by New York is sure of success when returning to Europe. The singers themselves are aware of this fact, and would rather have a New York indorsement than any other.

A German lecturing in England last week on music in America said that no genuine musical taste existed here. He explained, the despatch said, to the "great delight of his audience," that grand opera in New York was merely a fad or fashion, and that everybody came late to the performances.

Any one at all familiar with conditions here knows that the statement is not true. New York opera audiences are as punctual as any in the world, and a fad would have to be of tremendous size and endurance to support nearly three hundred performances of grand opera every season year after year.

## FREDERIC BOND'S RECITAL

Boston Audience Applauds Him on His  
Return After Long Absence

BOSTON, Nov. 8.—Frederic G. Bond, baritone, a nephew and pupil of the late Mme. J. H. Long, gave a recital of songs in Faelton Hall last Wednesday evening. The program was as follows:

"It is na, Jean, thy Bonnie Face," and "How Long and Dreary is the Night," Edna Rosalind Park; "Where the Lindens Bloom," Buck, Op. 87 No. 1; "My Love's White Rose," Phinney; "Two Rose Leaves," Faltin; "The Green Trees Whispered," Balfie; "A Dream So Fair," and "Tis Thou Alone," Gottschalk; "Calm as the Night," Bohm, Op. 326, No. 27; "The Sweetest Flower," "Echoes," and "Good Bye," Elizabeth Youel Allen; "The Toreador's Song," from "Carmen," Bizet.

There was a long list of patronesses and an audience of good size, which was very enthusiastic, and applauded Mr. Bond warmly during the program and at the close. Mr. Bond is well remembered in Boston, where he entered musical life at an early age, being one of the most successful boy sopranos. He sang for some time at the Church of the Advent.

Mr. Bond has returned to Boston after an absence of a number of years, and has opened studios in Huntington Chambers. He will give another recital later in the season, and has been engaged for a number of concerts. He will also devote some of his attention to teaching, and as a result of his long study under Mme. Long is in every way an able representative of her principles.

Mme. Long is well remembered as a teacher. Counted among her pupils are many who are now prominent in music, including Geraldine Farrar, of the Metropolitan Opera Company, and Miss Leveroni, of the Boston Opera Company.

D. L. L.

## FRIEDA HEMPEL COMING

Leading Berlin Soprano to Join Metropolitan Forces Next Season

Negotiations by which Frieda Hempel, considered the foremost coloratura soprano of Berlin, is to become a member of the Metropolitan Opera Company have been completed, and Miss Hempel will sail for this country when her contract with the Royal Opera in the German capital expires.

It is expected that by an arrangement with the Berlin Court Opera, with which the Metropolitan has a working agreement, it will be possible to have her appear in New York next season. As a portrayal of the florid music of the Italian masters, as well as the works of Mozart, Miss Hempel is said to have the vocal and artistic requirements to become a singer of the Sembrich or Melba class. She sang last Summer in San Sebastian and Ostend, where, next to Caruso, she was the greatest attraction. She has also appeared in opera at Covent Garden and in Bayreuth. She is in her early twenties.

## Professor Baldwin's Ninety-first Recital

For his ninety-first public organ recital, under auspices of the College of the City of New York, on Wednesday, Professor Samuel A. Baldwin, of the music department of that institution, rendered a program including numbers by Bach, Lemare, Mendelssohn-Bartholdy, Will C. Marfalan, Grieg, Schubert and Ralph Kinder.

## BISPHAM IN PENNSYLVANIA

His Concerts Received with Delight—  
Erie's Musical Doings

ERIE, PA., Nov. 6.—A number of Erie residents went to Meadville last Wednesday evening to hear David Bispham in concert. He delighted a large and brilliant assemblage with a splendid program. Vociferous applause rewarded him. At the close the audience arose *en masse* with an invitation to the artist for a return engagement in the Spring. Besides Meadville, Mr. Bispham appeared also at Warren, Pa., Tuesday evening, under management of S. Gwendolyn Leo, of Erie.

The Central Church choir has elected these officers: C. C. Freeman, president; Mary Cramp, vice-president; Carolina Ferguson, secretary; George Lunger, treasurer and librarian, with C. C. Shick as honorary president. Vernon F. Carey, the new director, is rehearsing the choir for its annual Thanksgiving festival.

The beautiful operetta, "Sylvia," was given in a highly creditable manner by the Teachers' Association, under direction of E. W. Van Guelpen, at the High School auditorium, October 25.

The Harmony Club, recently reorganized with twenty-six voices, under direction of Mr. Van Guelpen, is rehearsing for a concert to be given November 11, with Reinald Werrenrath as soloist.

E. M.

## THE AMERICAN GIRL ABROAD

Philip Hale Discourses on What Should  
Be Done with Our Singers in Europe

Philip Hale observes in the Boston Herald that the question, "What is to become of American girls who, having studied for grand opera in Europe, return to their country and find nothing to do?" is an important question, to be asked with, "Should musicians marry?"

The American girl's progress in Europe he describes as one of discomfort, drudgery, disappointment and temptation.

"It is true that there is a long list of Americans now singing in European opera houses; but how large salaries are paid to the great majority? What, for instance, is the salary of a soprano in the opera house at Kiel?"

"More than one young woman has sung in opera for one night or for several nights in Italy, been applauded, been favored with pleasant notices in the local newspapers; the news of her 'triumph' may have been cabled; yet that is the end of her and of her operatic desire. She may go from manager to manager, but she will not gain a hearing. Returning, she may sing to Mr. Hammerstein or to Mr. Dippel, but fruitlessly. Perhaps she is offered a place in the chorus.

"Then there is the young woman who, after study in Italy or Germany, comes back without having sung in an opera house. She will tell you frankly the reason why she did not sing; she would not consent to the base proposition of this or that manager. You look at her critically, and wonder—at the manager."

Organist Collins, of St. Thomas's Church, New Haven, was assisted in his first recital Sunday by Harold E. Hunie, baritone of Hanson Place Baptist Church, New York.

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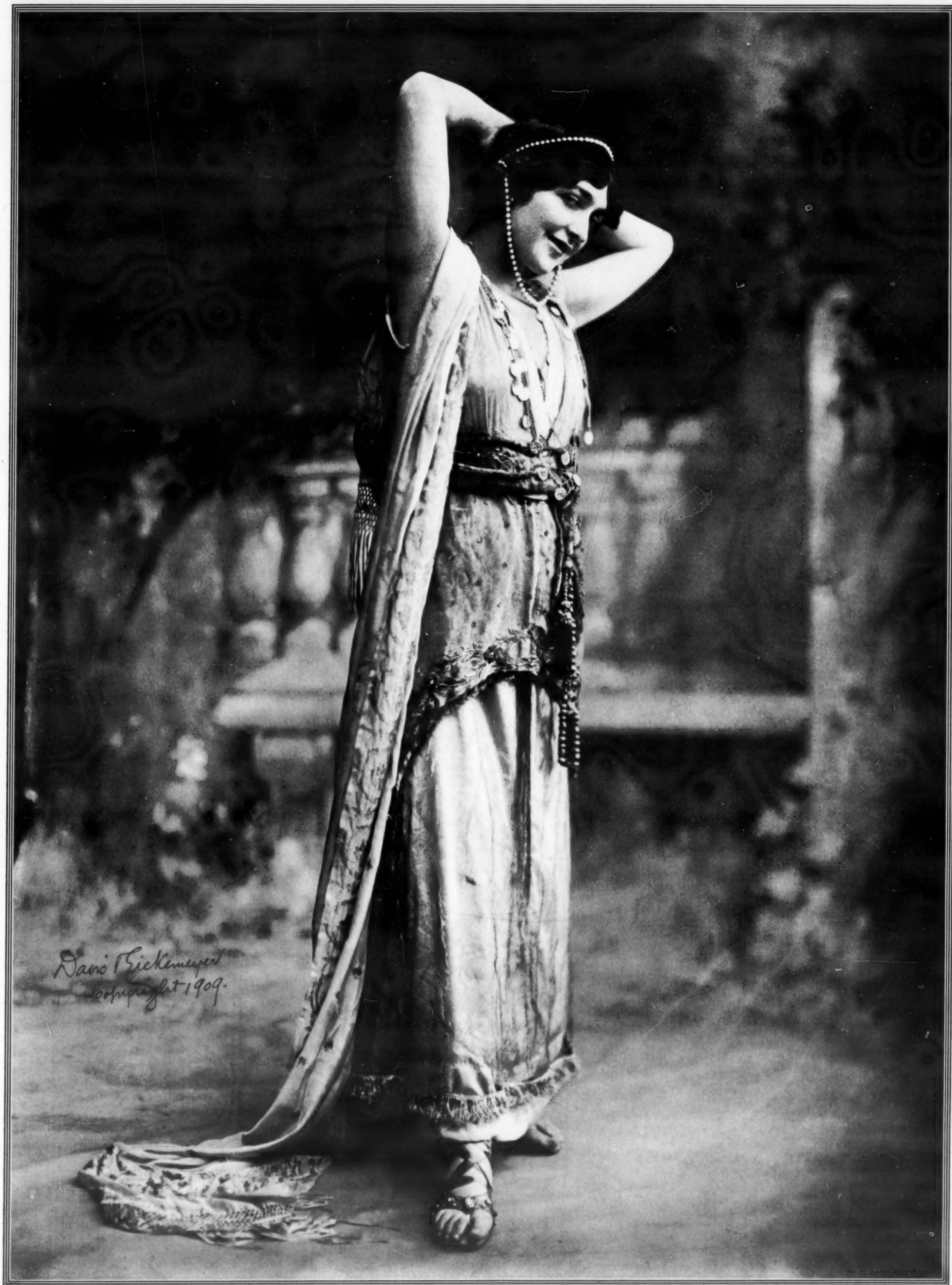
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"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.

Address communications to Secretary,

MISS EVELYN STREET, MEDFIELD, MASS.





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LINA CAVALIERI AS "SALOMÉ" IN MASSENET'S "HERODIADE"

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## CONCERT SEASON IS ON IN ANN ARBOR

**Schumann-Heink Gains Renewed  
Hold on City's Affections in  
First of Series**

ANN ARBOR, MICH., Nov. 6.—Ann Arbor, seat of the State University of Michigan, claims musical notice in her excellent institutions and instructors, in her large Choral Society, in the musical clubs of the university, and in the many musical activities of the city, most important of which is the Choral Union series of five concerts and the May Festival presented each year by the University Musical Society.

Mme. Ernestine Schumann-Heink opened the concert series in a song recital October 25 and will be followed by Yolando Mero November 12; Cecil Fanning, December 3; Kneisel Quartet, January 31; Fritz Kreisler, March 1. The Festival dates are May 18-21. The larger Choral works which will be given then are "The New Life," Wolf-Ferrari, and "Odysseus," Bruch.

The chorus is fortunate in that Mrs. Sherrill, formerly Minnie Davis, has been retained as accompanist. Upon her marriage to Dr. E. S. Sherrill, of Detroit, this favorite pianist resigned from the faculty of the School of Music, but has consented to return each week for certain work, a part of which will be assisting William Howland in historical lecture recitals.

Mme. Schumann-Heink distinctly likes Ann Arbor audiences, and of the sentiment on the other side there is not a particle of doubt. The singer has given the city a varied lot of surprises, once kissing a director in sisterly fashion, to the gentleman's astonishment, and once telegraphing ahead for tickets to a football game, when no one would have supposed she would care to exercise her voice in college yells.

On the occasion of her recent visit she encountered a rather difficult little situation from which few could have escaped so gracefully.

In responding to applause, she had entered some distance on the stage, when the last few yards of her dress caught in a door which had closed behind her. It was a moment of suspense. The singer's weight was all inclined to the front of the stage, and the door held firm to its contrary intention, but the lady laughed, released the offending train, gathered it up with several nods of the head, and carried it out to laughter and applause. Called back again, she returned leading Albert A. Stanley, professor of music in the University, seated him on the bench of the Columbian organ, and blithely blew a kiss to him from her finger tips, then

turned to the laughing audience and brought it to silence, as she began with organ accompaniment to sing "The Lord Is Mindful of His Own."

Some three years ago a local singer, Frances Caspari, was much discouraged with her outlook and feared fate too much to start out into a possibly unappreciative world. Miss Caspari had considerable volume of voice, and when the May Festival came, held the first soprano's chair, a position which brought her directly behind Mme. Schumann-Heink. As the chorus sang the contralto listened, turned, applauded and smiled at the girl, later talked and planned with her, and now Miss Caspari earns good money in church and concert work in New

York. For all these things Ann Arbor loves Schumann-Heink.

The Symphony Orchestra of the University School of Music has a little girl who is playing masters' works on the violin at the age when most children are playing with dolls. Samuel P. Lockwood, conductor of the organization, speaks highly of Marian Struble, both as pupil and player. The child appears in all concerts given by the orchestra.

William Howland, baritone of the School of Music, has been engaged as soloist in the Congregational vested choir. Mark Wisdom, a pupil of Professor Kempf, will be the organist.

The University School of Music opened

with a large registration. Albert A. Stanley is director, with Albert Lockwood, William Howland, Llewellyn L. Renwick and Samuel P. Lockwood as heads of the piano, vocal, organ and violin departments, respectively. Charles A. Sink is secretary and business manager.

The Kempf studio is conducted by Mr. and Mrs. R. H. Kempf and has been specially successful in placing pupils on the operatic stage.

Sister Borgia, from Monroe College, is director of St. Thomas Conservatory, the oldest established school of the city. F. P.

The Cologne Male Chorus will make a short concert tour of Italy next Easter.

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## FROM "MUSICAL AMERICA" READERS

## A Vocal Student's Advice to Fellow Students

54 WEST 39TH ST., NEW YORK CITY.  
To the Editor of MUSICAL AMERICA:  
For the last ten months I have read carefully every issue of MUSICAL AMERICA, and have been especially interested in those articles relating to voice placing and tone production. So much harm is done by incompetent vocal teachers that, as a warning to students, I wish to relate my own experience. I write as one of the many young girls who has been so unfortunate as to have had her own voice ruined completely for a year, as the result of instruction from an incompetent teacher. My condition was such that I could scarcely speak.

A year and a half later my voice returned. I then went to another teacher who taught me according to a method which claims that the voice has but one register and which is so popular among those voice teachers who make you sing as high as possible, whether or not the voice is in the right position. They don't know anything about head tones or the blending of the medium register with the chest tones as the right quality of the lower tones. In my case, as it has been in hundreds of other cases, the result of this "method" was that the voice lasted a short time, then "cracked." And with the loss of the once natural voice, all hope and ambition departs. The girl who perhaps started out three or four years ago full of hope, energy and ambition, loses all interest in life, and has nothing but a broken heart.

Fortunately for me, after a few years spent in search for what I could not get I happened to find a teacher who does understand the voice and knows how to train it, and who has done wonders with my voice, considering the condition it was in when I came to her and the short time I have been with her (five months).

But I realize that I am only one out of a hundred that has found such a teacher, and I also realize that there are very few girls that would have the ambition left to try again as I have.

As a student I therefore want to warn

all the young girls who intend to have their voices trained. Don't trust your voice to any teacher simply because he or she makes what is commonly known as a "great big noise," but find out how much the teacher really knows, go to the opera and hear the best singers, and if you are talented you will know what voices are well trained and those that are not. When you are hunting for a teacher ask to hear the pupils when they take their lesson, and the teacher that really knows her work will offer no objection to this.

Remember that it takes a lifetime to thoroughly understand and teach voice production because nature makes every voice different. We are all different from one another. Therefore what will apply to one voice will not apply to another in teaching and a teacher cannot learn that in a year or two. It takes many, many years.

Sincerely,  
KADA CLARK.

## "Chiribiribin"

NEW YORK, NOV. 6, 1909.

To the Editor of MUSICAL AMERICA:

In a recent issue of your paper a correspondent signing herself Louise C. Madison asked for the name of the Italian song with the "Chirra birra bee" refrain. I think she will find that Pestulozza's "Chiribiribin" is the song she means. English words, with "If You Only Will" as the title, are also supplied.

VAUDEVILLE.

## Musical Club Relies on "Musical America"

SEDALIA, MO., Oct. 20, 1909.

To the Editor of MUSICAL AMERICA:

I enclose our year-book for 1909-10 and two of the programs we have given this Fall, to show you what we are doing out here in this Western town, where in the main the Ladies' Musical Club furnishes the town's music. As you may imagine, we are devoted readers of MUSICAL AMERICA, it supplying most of the material for our current events section.

Very cordially yours,

JESSIE BLAIR, Secretary.

## C. W. CLARK IN PARIS AGAIN

American Baritone Returns from London for the Season

PARIS, Oct. 22.—A very warm welcome is going out from musicians and amateurs in Paris to Charles W. Clark and his family, who have returned from London, where they have been living for the past year. The Clarks have taken their old house in the Rue Léonard de Vinci, where Mr. Clark has already gathered about him a large class of pupils, a number of whom have followed him from England.

The American artist will sing early in the Winter at one of the first Philharmonic concerts, and on November 22 he will interpret a number of Sjögren's songs at a large concert, arranged by Dandelot, of that gifted young composer's works.

Later in the season Mr. Clark will sing the German text of "The Mass of Life," by Delius, in Elberfeld, Germany. Delius Mr. Clark considers one of the extraordinarily strong American composers. He sang the "Mass of Life" in English last year.

LOUISE LLEWELLYN.

## SPEND FIVE MILLION A YEAR

American Music Students in Berlin Support Many Teachers and Schools

BERLIN, Nov. 4.—The income from American music students here is estimated to be not less than \$5,000,000 a year.

It is notorious that scores of the most eminent instrumental and vocal pedagogues in Germany would be deprived of a livelihood if it were not for transatlantic pupils, while the number of "pensions" which exist exclusively on American patronage is legion.

American students are popular in Germany, especially the girls. They are welcomed with open arms in families and German society which like the brightness, animation and optimistic enthusiasm they never fail to radiate.

C. W. K.

Susan Metcalfe, the American mezzo-soprano, has been engaged for a number of important concerts in Germany.

## HINCKLEY ON CONCERT STAGE

Metropolitan Basso Wins Favor in Recital and with Orchestra

Allen C. Hinckley is to have a very busy season. Less than a fortnight after his return this Autumn, to America, he sang with the Philadelphia Orchestra in that city, and had a veritable triumph. The "no encore" rule had to be suspended in his case, for the audience refused to be satisfied until he had sung an additional number. On November 5 he gave a highly successful song recital at Amherst College, and on November 9, the opening night of the opera season in Philadelphia, he sang, for the first time in America, and for the first time ever in his career in Italian, the rôle of the *High Priest* in "Aida." Mr. Hinckley spent the past Summer in Italy, imbibing local color, speaking Italian and mingling with the Italians. He comes back enthusiastic over the people and the country. On Thursday evening, November 12, he sang, at the opening of the Baltimore season, the rôle of the *Landgraf* in "Tannhäuser," in which he was heard last season at the Metropolitan.

Like a true American, Mr. Hinckley believes in singing American songs, and so the program of his song recital at Amherst College November 5 included songs by MacDowell, Sidney Homer and William Arms Fisher.

## People's Institute to Give Concerts

A departure for this season in the educational work of the People's Institute of New York will be concerts arranged for four Sundays, under the direction of Walter L. Bogert. The first will take place November 21, when Heinrich Meyn and Marguerite Hall will appear. In place of the Monday evening lecture program of previous years there will be chamber music concerts and recitals. The soloist at the opening meeting Sunday was Eleanor Owens.

Charles H. Keefer, the American theorist and composer, of Berlin, has received from Robert Teichmüller an enthusiastic endorsement of the former's Konzert Étude.



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## FACULTY MEMBERS IN AN ENJOYABLE CONCERT

Von Dameck, Fraemcke, Ebann and Other New York College of Music Teachers Win Ovations

Before an audience that crowded Carnegie Hall and let slip no opportunity for enthusiastic applause, the annual faculty concert of the New York College of Music and the New York German Conservatory of Music was given last Sunday evening.

Marie Maurer, contralto; August Fraemcke, pianist; Hjalmar von Dameck, violinist, and William Ebann, cellist, were the soloists, while an orchestra of sixty was conducted by Carl Hein. Massenet's overture to "Phédre" opened the program and received a highly dramatic and remarkably well executed interpretation. Mr. von Dameck followed with two movements—the canzonetta and finale—of Tchaikowsky's violin concerto, playing them in so admirable a style that the audience refused to let him off without an encore. The technical difficulties of this work are tremendous, and it is a well-known fact that for several years after its composition no virtuoso could be found willing to grapple with it. So thorough is this artist's command of the mechanical resources of his instrument, however, that the most complicated passages seemed like child's play. The lovely canzonetta he invested with a wealth of feeling, while the finale was replete with sprightliness and grace. Mr. von Dameck knows perfectly how to alternate between brilliancy and pathos without ever indulging in mawkish sentimentality or claptrap effects calculated to arouse the approval of the gallery.

Mme. Maurer sang one of Fides's arias from "Le Prophète" with considerable beauty of voice and dramatic fire. She also gave an extra, Sullivan's "Lost Chord," her rendition of which was rather marred, however, by the overemphasized organ accompaniment. Mr. Fraemcke then played Schytte's Piano Concerto with no small degree of effectiveness, and deserves much credit for bringing forward this delightfully melodious but strangely neglected work. Thereafter came Mr. Ebann with still another concerto—that of Victor Herbert, for cello—and did it in masterly fashion.

The orchestra supported the soloists excellently, and at the close gave a stirring performance of Richard Strauss's "Festmarsch."

### Pauline Hathaway Engaged for "The Holy City"

Pauline Hathaway, contralto, has been engaged as soloist for Gaul's "Holy City," to be given at the Academy of Music, Brooklyn, on November 10, and for the same work at St. Ann's Church, on Sunday evening, November 14. She will also appear in her own recital in Memorial Hall, Brooklyn, on November 19. On the latter occasion she will be assisted by W. Paulding De Nike, cellist; Birnev B. Petiorue, baritone, and J. Ruth King, pianist and accompanist.

### Metropolitan Musicians Under Contract

Instead of paying the 130 members of its orchestra for each performance, as heretofore, the Metropolitan Opera House Company has placed them on salary and under contract for the entire season. The demand for skilled musicians at the New Theater is given as explanation of the change.

## HOW HAMMERSTEIN WON MME. DUMESNIL

Sad Tale of Alphonse and a Dead Cat—French Singers Arrive for Manhattan

A cabin full of singers arrived in New York Sunday on *La Savoie*, of the French line. All except one—Edmond Clément, who goes to the Metropolitan Opera House—came to sing for Oscar Hammerstein.

Never has impresario greeted artist with heartier welcome than Mr. Hammerstein bestowed upon Mme. Suzanne Dumesnil, the vivacious little soprano of the Opéra Comique, who came to America by mere accident, as she tells the story. This was the way of it:

"Monsieur Oscar, with zee funny hat, he call on Madame two years ago and ask her to join his company in zee grand, beeg New York. Madame, she say, 'Come to America? Nevaire! Why should I leave my Alphonse, my cat and my stove?'"

"This year Monsieur Hammerstein, he did not send for me, but I cable to him: 'I have quarreled with Alphonse, the cat is dead and the stove has gone out.' Therefore it is why I am here."

Mme. Dumesnil has been singing in Paris in rôles requiring a touch of comedy as well as grace and vocal agility.

The arrivals on *La Savoie* were mostly French singers. In addition to a considerable contingent that is to take part in the opera comique season, which begins next Tuesday night, there were fifty French choristers on board. The only Italian singer was Carmen Melis, who comes to create the title rôle in "Elektra" at the Manhattan. She has been on the stage only a year, most of that time in the opera house at Warsaw. She is a striking beauty, of the dark Italian type.

Messrs. Zenatello, Glibert, Sammarco and Dufranne led the men who will be in familiar rôles in the Manhattan. J. Huberdeau, basso; Alfred Dambrina and David Devries, tenors; Michel Dufour, baritone; Adrian La Faye del Vallés, tenor; Mr. Blondei, baritone, and Alfred Haakman, conductor for opera comique, were among the newcomers.

Henriette Delorme, a soprano for the opera comique; Mme. Rachel Laya, also a soprano, and Mme. Augusta Doria, contralto, who was here last year, were among the women singers.

Mr. Zenatello, who has been singing in Covent Garden a part of the season, finished his time abroad by studying rôles in French. He has perfected himself to sing in "Tannhäuser," so that he will be an Italian tenor singing in French in a German opera. Then he will sing *Don José* in "Carmen," and will be heard in the Gallic tongue in "The Prophet" also.

Mr. Sammarco has been singing in Brussels. Mr. Glibert returned as portly as ever, and, he said, in fine voice for the Winter work.

Mlle. Laya sang with the company that came to New York from New Orleans several years ago. Mlle. Delorme is a newcomer here. She said that she had taken forty lessons in English at the Berlitz School in preparation for her Winter in New York. Emilio de Gogorza, the baritone, who assisted Mme. Emma Eames in

her concerts for a number of seasons, also arrived. He is to give a series of recitals by himself this year.

Mr. Clément will make his American début in the New Theater on Tuesday of next week, in Massenet's "Werther," in which he will sing the title rôle. He said that, like every other new artist here, he hoped he would please his American audiences, but despite his years on the stage he felt a little nervous about the first ordeal.

## JEANETTE FERNANDEZ TO TOUR MIDDLE WEST

New York Singer to Appear in Recital and Oratorio with Ohio Clubs and Choruses

Jeanette Fernandez, soprano, will shortly begin a tour of the Middle West. While Miss Fernandez is in great demand as a singer in the East, the desire of certain organizations to have her as soloist has made it imperative that she accept a few of the more important engagements offered. Among the important dates which she has accepted are one with the Toledo Männer-



Jeanette Fernandez, Soprano, Who Will Sing in the West

chor and one with the choral organization at Wooster University.

Miss Fernandez is gifted with a beautiful voice which is made the more attractive by the manner in which she uses it. She is a thorough musician, being a pianist as well as a singer. Her talents in this direction are so pronounced that she is much sought after as an accompanist and coach for professional singers.

Miss Fernandez's musicianship and experience have made her a dependable singer who has all of the traditions of the true oratorio singer. She has in her repertoire all of the great oratorio and choral works. Aside from this, Miss Fernandez sings many of the difficult coloratura songs with a perfect technic and inimitable style and a charming tone quality. Her stage presence is most attractive, and she is one of the few artists that has won equal success in oratorio and recital.

## YOUNG BRON MAKES HIS NEW YORK DEBUT

Violinist Shows Undoubted Gifts at First Carnegie Hall Recital

Jascha Bron, a young Hungarian violinist, made his American début on the evening of Saturday, November 6, at Mendelssohn Hall. The young violinist has undoubted gifts and the makings of an artistic individuality. He creates the impression not so much of being one who has been at work preparing himself as an artist as of being a youth of great natural talents caught wild and placed upon the stage. His work has a charming casualness about it. It is as if you met him along the roadside somewhere and in passing he graciously stopped to play you a tune. He gave the following program:

Part I.—1. Concerto in G Minor, Bruch; 2. Serenade Melancolique, Tchaikowsky; 3. (a) Mazurka, Zarzky, (b) Zigeunerweisen, Sarasate. Part II.—4. Moto Perpetuo, Paganini; 5. Sonata II. Sarabande and Tempo de Bourée, J. S. Bach; 6. Air Russes, Wieniawski.

Bron is undoubtedly of the virtuoso type. He would not be imaginable as an ensemble player. He has a considerable technic. Of nervous energy he has an abundance, and he has a sharp, clean attack. This he tends to overdo, so that many of his notes, which should be played with a more even bow, are taken at first with a disturbing impulsiveness which becomes almost a mannerism. Bron is certainly temperamental—the true artist type. His intonation is in general good, though his tone is not as large as it might be. He is good in rhythm, as he showed in the brilliant way in which he attacked the finale of the Bruch concerto. A young man is not supposed to have the sense of repose which one expects in a more mature artist, and although Bron rises to moments of dignity and control, in general he gives the impression of restlessness.

Zarzky's composition he played with an intimate sympathy, due presumably to a racial identity with the composer. He produced some vigorous effects of pizzicato, and once pulled one of the strings out of its notch on the bridge. The Sarasate work he played with a characteristic moodiness befitting this work, which makes great demand on the technical capacity. He was well applauded and responded with an encore.

Bron comes before the public not as one who has mastered, but with an art possessing individuality of character, emotion, occasional dignity and moments of true eloquence.

André Benoist played his accompaniments well.

The Ramos Spanish Orchestra played in Columbus November 2. The work of the orchestra and the individual soloists received commendation of all the critics, but some of them found little pleasure in the sensational and mildly barbaric mannerisms of Ramos himself.

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Mr. Goodkind—Good morning, my little man. How are you getting along in your study of music? I understand you're over at the church, playing.



—From the Brooklyn Citizen.

Bobby—Yes, sir; I'm engaged to furnish all the airs.

The part Bobby "played" in furnishing the "airs" is shown in the right-hand picture.



Miss Bilkins—Do you think it is worth while for my daughter to go on taking singing lessons? She has been at it for five years, and cannot sing yet.

Professor von Note—Dit you expect her to learn to zinn? She vill neffer zing in zee vide vorld.

Mrs. Bilkins—Then why didn't you say so long ago?

Professor von Note—I thought you merely wanted to strengthen her lungs.—*London Weekly Telegraph.*

He was a country youth with a very large mouth, and he walked into a music shop to purchase a mouth organ. He was shown every make of mouth organ in the place, but still was not satisfied.

"Look here," said the assistant; "we shall have to measure you for one; just try your mouth along this piano."—*New York American.*

"Your tickets were complimentary, were they not?"

"Well," replied the man who had seen a painfully amateur entertainment, "I thought they were until I heard the concert."

"I have here an opera," announced the robust composer, "which will be the greatest production of the century. It is called 'Paradise'."

"Paradise!" roared the impresario. "Man, do you realize what it would cost for scenery?"

"Yes," answered the composer, calmly, "but do you realize what would be saved on costumes?"—*New York American.*

Hub.—My dear, there's no use talking. With coal at its present prices we'll have to burn wood this Winter. I'm thinking of breaking up that old piano of ours.

Wife—There isn't enough wood in that to last a week.

Hub.—You are mistaken. There are chords and chords in it.—*Boston Transcript.*

"Pagoda of Flowers" Sung in Oakland

SAN FRANCISCO, Nov. 6.—A musical novelty for the coast was the performance of Amy Woodforde-Finden's "Pagoda of Flowers" at a benefit performance Tuesday in Oakland. The production was staged under the direction of Georgie Cope, an Oakland girl, who recently returned from a two years' study abroad. Miss Cope sang the contralto rôle, and the other solo parts were essayed by Mrs. Grace Davis Northrup, Carl Anderson and Lowell Redfield.

"Can you play the wedding march from 'Lohengrin'?"

"Well," answered the village fiddler, "I will if the place you mention isn't too far from the church and my ears don't get cold."—*Exchange.*

A wedding was recently held in Topeka which was of the fashionable kind, and there were all sorts of preparations and frills. Among the "features" was a song by a baritone singer of considerable local renown, and just what he was to warble was a matter of considerable discussion.

A little sister, six years old, of the bride, took much interest in the program. "Sis," she said, "I want to sing at your wedding."

"No, dear, you can't sing," was the rejoinder.

"But I can, and I want to," she pleaded.

"What would you sing?" her father asked her.

"Heaven, Look with Pity," was her rejoinder, and her father hasn't gotten over it yet.—*Kansas City Journal.*

Mr. Krusty—Something should be done to improve the present method of dancing. Dancing nowadays is nothing more than hugging set to music.

His Daughter—They might cut out the music.

With his parents a small boy attended a religious revival and was greatly impressed by the vast amount of singing.

"Did you understand the sermon?" he was asked. "Do you know what that was for?"

"I didn't know what the minister was talking about," he replied, frankly, "but I guess he spoke because he thought the singers needed a rest."—*New York Times.*

Myron W. Whitney, Jr., tells of an amusing experience with Western methods of advertising.

He recently made a concert tour with Lillian Nordica, and in one town tells of finding the usual billboard advertising supplanted by a picturesque individual with a goatee and a megaphone.

"Nor-di-kay! Nor-di-kay!" he would cry.

"A-mer-i-kay's great-test sing-ger-r-r!"

"Whit-nee! Whit-nee! A-mer-i-kay's great-test bas-so-o-o-o!"

Mr. Whitney said the only objection to this method of advertising lay in the difficulty of putting up as good a show as their herald.

The Orpheus and Eurydice Clubs supplied, respectively, the men's and women's choruses. Paul Steindorff was the conductor.

Constantino Leaves for Boston

Florencio Constantino, tenor, who sang at the Manhattan Opera House last season, arrived in New York November 4, on the *Adriatic*, and was met at the pier by Theodore Bauer, general press representative of the Boston Opera House, with whom he left immediately for Boston.

## SEASON 1909-1910



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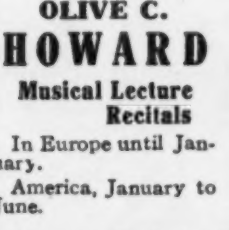
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## ECHOES OF MUSIC ABROAD

**Katharine Goodson Again a London Recitalist—Mahler and Reger Festivals to Rival Munich's Strauss Celebration—Chauvinistic Czech Chorus Refuses to Sing Brahms's "German Requiem"—American Singers at Berlin Royal Opera Engaged for Edinburgh's First Wagner Festival—Mme. Melba's Record Earnings—The Prolific Emmanuel Moor**

PROMINENT in the advance guard of the pianists that have moved on London at the outset of the new season, Katharine Goodson offered a program in most respects characteristically Goodsonesque at her recital in Bechstein Hall. The biggest work was the Brahms Sonata in F Minor, op. 5, but Schumann's "Kinderscenen" and "Aufschwung" and the Brahms Rhapsody in E Flat led up to it. Afterward there were studies and waltzes by Chopin, Rubinstein's Barcarolle in G Minor, Gernsheim's "Aeolus," a Mendelssohn "Song Without Words," MacDowell's "Polonaise" and a Rigaudon by Arthur Hinton, the recital-giver's husband.

Two days later, in the same hall, Harold Bauer used a Schumann-Schubert bridge for the gap between Bach and Mozart at one end of his program, and Albeniz and Ravel at the other. To be more explicit, this master builder of programs played Bach's Chromatic Fantasy and Fugue, Mozart's Sonata in A Major, No. 9; Schumann's Symphonic Etudes, Schubert's "Ländler," op. 171; Albeniz's "The Port," Ravel's "Le Gibet" of ghastly suggestion, and "Ondine."

A pianist named Louis Edger set a new pace on the same day by giving a recital program devoted exclusively to Bach. Now, Beethoven programs are more or less familiar, Chopin programs have long since lost every element of novelty, Schumann programs are occasionally given, Liszt programs are not unknown, even Brahms programs have been experimented with, but the pianist who ventures into the open with a Bach program practically takes his life in his hands. The courageous Mr. Edger submitted this program to those who felt able to digest an entire afternoon of the immortal John Sebastian: Partita in C Minor, Italian Concerto, Aria with Thirty Variations (transcription by Ferruccio Busoni), Chaconne for violin transcribed for piano and Prelude and Fugue in D Major for organ, arranged for piano.

LATEST reports from Prague prove that Emmy Destinn is not the only Czech to carry a chauvinistic chip on the shoulder. The conductor of a Prague choral society named "Hlahol" had placed Brahms's "German Requiem" on the season's schedule, but when he called the first rehearsal do you suppose for a moment that his Czech choristers would take it in hand? Not a bit of it; and all his coaxing and urging simply inflamed their resentment the more. Finally he had to yield to their demand for Dvůřák's "The Spectre Bride" instead.

Dr. Ernst Rychenowsky, writing to *Die Signale*, accuses Miss Destinn's hot-blooded countrymen of base ingratitude toward "the master who lifted the Czech Dvůřák out of obscurity and who was the first champion of the Czech Karl Weis. And this, too, at the very time when Berlin's most representative German stage is presenting Smetana's "Dalibor" out of courtesy to a Czech chauvinist!"

NOT to be outdone by Munich, with its Strauss Festival next Summer, Dortmund has completed arrangements for a Max Reger Festival to be held on May 7, 8 and 9. A Reger Festival was bound to come, of course; it was inevitable, but—three days of Reger, and nothing but Reger!! Fortunately, Dortmund is a long distance from here. There are people over there, however, who are almost enthusiastic over the festival plans. The artists already engaged are headed by Henri Marteau, who will bring the Marteau-Becker Quartet from Berlin, while from Prague will come the famous Bohemian Quartet. The principal singer will be Lula Mysze-Gmeiner, the concert contralto, who was one of the first to sing Reger's songs.

In Mannheim a proposal to pay a similar compliment to Gustav Mahler's muse is gaining ground so rapidly that it is now confidently expected the plan will materialize on a brilliant scale when the New York Philharmonic Orchestra's new conductor returns to Germany in May after the season here.

With Mahler, Strauss and Reger festivals all in one year, Germany cannot be accused of neglecting the living while honoring the mighty dead.



EDDY BROWN

One of the conspicuous features of the early London season has been the remarkable success achieved by the fourteen-year-old Indiana violinist, Eddy Brown. His frequent appearances in concert and recital in the English metropolis during the past few weeks have evoked repeated expressions of the warmest praise of his present achievements and the still greater promise he gives of the future. His third recital took place on Wednesday of this week.

COULD anything be more truly Parisian than to fill out the evening when "Salomé" is performed with a ballet "from the regular repertoire," placed either before or after the Strauss music drama? This is one of the incidental bits of characteristic local color conjured up by the preliminary announcement of the Paris Opéra's plan to produce "Salomé" next Spring.

Whatever scheme Herr Direktor Hammerstein may have up his sleeve for an invasion of the French capital with his Manhattan forces to counteract the two months' siege the Metropolitan cohorts are to undertake, Directors Messager and Broussan have now made sure of the Paris rights to this box office "winner." They likewise have made sure of Mary Garden for the rôle in which she has scored so heavily here. The cast otherwise will not be chosen before January, when Strauss will go to Paris to superintend preliminary arrangements. It is expected that M. Delmas, regarded by many as "the finest French baritone of the day," will be the *Jochanaan*. Miss Garden will be Paris's third *Salomé*. In the first performance given at the Châtelet two years and more ago, Emmy Destinn took the name part, in which she was succeeded by Olive Fremstad, whose *Salomé* career at the Metropolitan had been brief but brilliant. Then,

of course, the work was sung in German; in the revival next Spring Oscar Wilde's original French will be used.

\* \* \*

IF there is a German city that prides itself on producing brand-new operas more than Dresden, it is Hamburg. It has been in most cases the first—and at the same time the last, as a rule—to recognize Siegfried Wagner's numerous lyric progeny, and of late it has shown a disposition to play godfather to the offspring of Eugen d'Albert's genius. The Young Siegfried's latest work, it is true, will not see the light first on the stage that has been so hospitable to him since the beginning of his career—Carlsruhe has secured the privilege of introducing it. The newest d'Albert opera, however, has just had its *première* at the Municipal Opera of the Hanseatic city on the Elbe.

Until past tense reports arrive of the production last Saturday, the barest facts must suffice regarding "Izyl," with which the composer hopes to duplicate the success of "Tiefland" in Germany. The libretto, from the pen of Rudolf Lothar, is based on a story by Armand Silvestre and

Passing over the Astor musicale a few seasons ago, at which Melba was paid \$5,000 for singing four songs "in the music-room of stately Cliveden," the next startling item refers to talking-machine records made in New York during the latter part of her first season at the Manhattan. "On March 24, 1907, she was busy making records for a talking-machine company, who for the selections, which she easily completed within a week, paid her a cash bonus of \$50,000, with more to follow in the way of royalties." Miss Murphy says so, and Miss Murphy should know.

\* \* \*

HERE is a list of new compositions that represent Emmanuel Moor's activity during his last Summer vacation: A sonata for piano, a sonata for violin and organ, four preludes for violin alone, an adagio for cello, five songs, a group of preludes for piano, three preludes for harp and a "konzertstück" for the harp and orchestra. No wonder that *Le Monde Musical* dubs him "the inexhaustible Moor." It is evident that Moor, now in the heyday of an unexpected popularity, is determined to be prepared for any and all demands that novelty-seeking concert artists may make upon his stores. His luck has changed since he returned to Europe from New York.

\* \* \*

GERTRUDE RENNYSON, the American soprano who is the unmasked Gertrude Vania of most recent Covent Garden triumphs, has followed up her *Elsa* with other impersonations equally successful. *Leonora* came first and then *Santuzza*, of which one critic wrote: "Gertrude Vania, who made so successful a first appearance as *Elsa*, added to good impressions by an admirable embodiment of *Santuzza*. She used her fine voice with skill, and at curtain-fall was applauded with great warmth."

Another member of the present Carl Rosa Company is Beatrice Miranda, a sister of the Manhattan's Lalla Miranda, with a similar vocal equipment evidently, for when she sang *Gilda* she "showed off a pretty and flexible light soprano voice to advantage in 'Caro nome.'" On another occasion she was a "graceful and sprightly Nedda."

\* \* \*

MORE energetic than ever in its campaign in behalf of modern French music, London's Société des Concerts Français has arranged a series of four concerts for this season. For the first, devoted to the works of Vincent d'Indy and Albéric Magnard, the committee brought Blanche Selva, the French pianist; Jeanne Lecoste and Firmin Touche across the Channel.

The second is taking place on Friday of this week. Compositions by Reynaldo Hahn, André Caplet and D. E. Inghelbrecht make up the program. Hahn plays the accompaniments to his songs and conducts his "Prélude, Valse et Rigaudon," for chromatic harp and small string orchestra. In January Maurice Ravel's String Quartet and unfinished quartets by Chansson and the gifted Belgian Lekeu will be played, while the last concert will bring forward an unusual array of novelties in pianoforte pieces by Paul Dukas, songs by Emmanuel Chabrier and concerted works by Henri Février, composer of "Monna Vanna."

\* \* \*

EDINBURGH is as excited as Edinburgh could be over the plans being made for a short festival of Wagner opera in English during the first two weeks of March. It is proposed, if sufficient financial support is forthcoming, to give a series of performances in connection with the Carl Rosa Opera Company, the special features to be two complete cycles of the "Ring" tetralogy. Michael Balling, who has had Bayreuth experience, is to be the conductor, while Florence Easton, a *Sieglinde*, *Freia* or *Gutrune*, as you will, and Francis MacLennan, who has both *Siegfried* and *Siegfried* in his repertoire, will be imported from the Berlin Royal Opera.

[Continued on next page]

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Agnes Nicholls, the veteran E. C. Hedmond and Robert Radford are some of the other singers engaged. Frederick Cowen's Scottish Orchestra will be pressed into service.

THOSE of us who refused last season to take Maria Gay at the valuation of her previous London and Continental critics are somewhat surprised to hear that her Ortrud has made almost as great a success in England this Fall as her rather obvious Carmen. On the tour she has been making with the Moody-Manners Company prior to sailing for her season at the Boston Opera House, she seems to have been overshadowing the other members of the company. Even the staid Glasgow critics, we read, "were agreed as to the extraordinary dramatic significance and vivid power with which she invested the character of Telramund's companion in evil."

THEY do things differently in England. The up-to-date English representative of the new Irish tenor at the Manhattan has this card in the London papers: "Mr. John McCormack is deeply grateful for all the kind messages he has received prior to his departure for America, and begs to thank his well-wishers most sincerely and bid them 'au revoir.'"

DR. HENRY COWARD, who has long been held in high esteem in England

### AS HENRY L. MASON SEES RACHMANINOFF

One of Sergei Rachmaninoff's most enthusiastic admirers in this country to-day is Henry L. Mason, chairman of the board of directors of the Mason & Hamlin Company, who has had unusual opportunities to become intimately acquainted with the celebrated Russian composer-pianist, now in this country. Before his debut on Thursday night in Northampton, Mass., Mr. Mason predicted that the visit of Rachmaninoff would stand out as one of the salient features of the current musical season.

"The man's remarkable personality and his highly developed gifts as a composer and pianist will make a deep and lasting impression on the American musical public," said Mr. Mason to a MUSICAL AMERICA man the other day.

"If one were to judge him simply as a pianist, and for the moment set aside his other attainments, he would stand the severest test of comparison. He is brilliant, he is magnetic, he is virile, and at the same time his playing is the reflex of a colossal intellect, a philosophic mind and of a man whose serenity and poise are tinged by a deep and overpowering poetic imagination. "I stood on the pier as he arrived," continued Mr. Mason. "Modest Altschuler, who used to be a colleague of Rachmaninoff, pointed out the composer to me, standing among a group of photographers, newspaper men, customs officials and others.

as chorus master of the Sheffield Festivals, and who undertook a similarly ill-advised tour of Canada last Fall with a specially recruited body of singers labelled the Sheffield Choir, is cited by M. A. P. as a notable example of a self-made man. It was not until he was thirty-nine years old that he embraced music as a profession. At the age of nine he went to work in a Sheffield cutlery warehouse, but by dint of unceasing, systematic study he qualified himself for the teaching profession, and subsequently became a schoolmaster.

Fourteen years ago he received his Mus. Doc. at Oxford. He has just severed his connection with Sheffield to conduct the chorus organized by Dr. Charles A. E. Harriss for a world tour.

THE Dresden composer, Jean Louis Nicodé, of more or less fame in connection with his "Gloria" Symphony, has been appointed municipal musical director of Chemnitz, succeeding Max Pohle. His latest work is an à cappella symphony in three movements, entitled "A Morning Walk in the Mountains," designed to occupy half an evening in performance. The text is from a poem by Albert Matthäi. The novelty had its first hearing at the twenty-fifth jubilee concert of the Chemnitz "Lehrer-Gesangverein" last month.

J. L. H.

He was absolutely serene, unruffled, kindly, and withal not disinterested in what was going on about him.

"Do you see him as he is now?" said Altschuler to me. "So he is always. That is how I knew him to be years ago, and that is what he will be like for all time to come."

"Of his compositions I cannot speak too highly. He has touched every note in the gamut of emotions. Even from the fragmentary things he played for me in his hotel room I was convinced that the literature he will bring to our attention this season will make a deep impress. There is nothing trivial, nothing commonplace in what he has to say. Just as the man himself is a factor to be reckoned with, so his compositions are massive and intensely human documents which are bound to pass into history as the work of a master.

"And, reverting to the man's personality, I have been particularly impressed by his spirit of independence. It is not obtrusive nor in any sense offensive—it is the type of self-confidence that arouses one's admiration. He is independent by temperament and financially, and so far as musical traditions are concerned he has no prejudices that hold him arbitrarily to the doctrine of either the new or old schools.

"I am convinced that he will enrich America by his visit, both through his personality and through his music."

### INTERESTING ORGAN PROGRAMS

John Hermann Loud Announces Ten Newton Center Recitals

BOSTON, Nov. 8.—John Hermann Loud, the concert organist, has issued an announcement of programs for his ten organ recitals to be given at the First Baptist Church, Newton Center, Mass., on the following dates: November 22, December 13, January 3, 1910; January 24, February 14, March 7 and 28, April 18 and May 9. The first of the series was given November 1. The programs are in many ways of unusual interest. They contain a goodly representation of modern composers, as well as of the old masters. In addition to these recitals, Mr. Loud will give a number of concerts in Boston and in various cities in the East, and devote some of his time to teaching, as in years past.

As recently announced, Mr. Loud has been engaged as one of the musical interpreters for a "pilgrimage" of music lovers to Europe during the Summer season of 1910. During this tour he will also give some recitals himself.

D. L. L.

### Does What No Other Paper Can

WORCESTER, MASS., Nov. 1, 1909. To the Editor of MUSICAL AMERICA:

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### WANT BISPHAM TO RETURN

Audience in Meadville, Pa., Votes Unanimously for Another Concert

At the conclusion of a highly successful concert which David Bispham gave recently in Meadville, Pa., a clergyman in the audience rose and offered a resolution that, as the city was not aware of the great treat many of its music lovers had missed, though those present had been so appreciative of Mr. Bispham's voice and art, the management be requested thus publicly to invite him to return in the Spring and give another of his great song recitals. Upon a vote being put the entire audience rose in greatest enthusiasm, and many crowded about the distinguished baritone, congratulating him upon his singing.

The program was an unusual one, containing a number of striking compositions by Americans, and ending with Mr. Bispham's extraordinary recitation of Poe's "Raven," with the accompanying music by Arthur Bergh, another American. The concluding scene of the evening was a unique one, and it impressed the singer deeply. The Meadville appearance was the last of a series of engagements in the smaller Pennsylvania towns while en route to Pittsburg and the principal cities of the East and West, where he is at the present time.

Before sailing for New York Emmy Destinn gave a farewell concert in Berlin. The large Philharmonic was crowded to the doors.



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## DAMROSCH'S 25TH YEAR AS CONDUCTOR

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Father

Next February marks the completion of the twenty-fifth year since Walter Damrosch took up the conductor's bâton, upon the death of his father, Leopold Damrosch, in New York City. Mr. Damrosch and the Symphony Society of New York will celebrate this event in various ways by special concerts, including a reproduction of the first symphony concert conducted by Mr. Damrosch, and by a twenty-fifth anniversary tour.

The occasion calls to mind past events of great interest in American musical life. The musical world is familiar with the circumstances attending the beginning of Mr. Damrosch's career—his father's death in February, 1885; his taking up the bâton immediately at the early age of twenty-three; and his efforts to maintain himself in so difficult a position. The brilliant and romantic circumstances of his entry into the musical world were of a nature to eclipse in the popular mind, perhaps, the intimate knowledge of his later development and purpose, gained through years of endeavor and experience.

Except two Wagner opera performances conducted by Mr. Damrosch during his father's brief illness preceding his death, Mr. Damrosch's first bow as an opera conductor was made in Chicago shortly after the death of his father. "Tannhäuser" was the opera given.

Edmund C. Stanton was about this time appointed administrative director of the Metropolitan Opera House, and Damrosch, as Mr. Stanton's assistant, was appointed conductor. Young as he was, he was sent to Europe to engage artists and transact business for the opera company. It was while on this first mission that he made three contracts of which he has ever since been more proud than of any subsequent accomplishment in the field of operatic organization. These contracts were with personages of no less import in the history of opera in America than Lilli Lehmann, Max Alvary and Emil Fischer, who were for years the mainstay of German Opera in the United States. Mr. Stanton joined Damrosch abroad, ratified the three contracts made, and engaged Seidl as first conductor.

Damrosch worked in association with

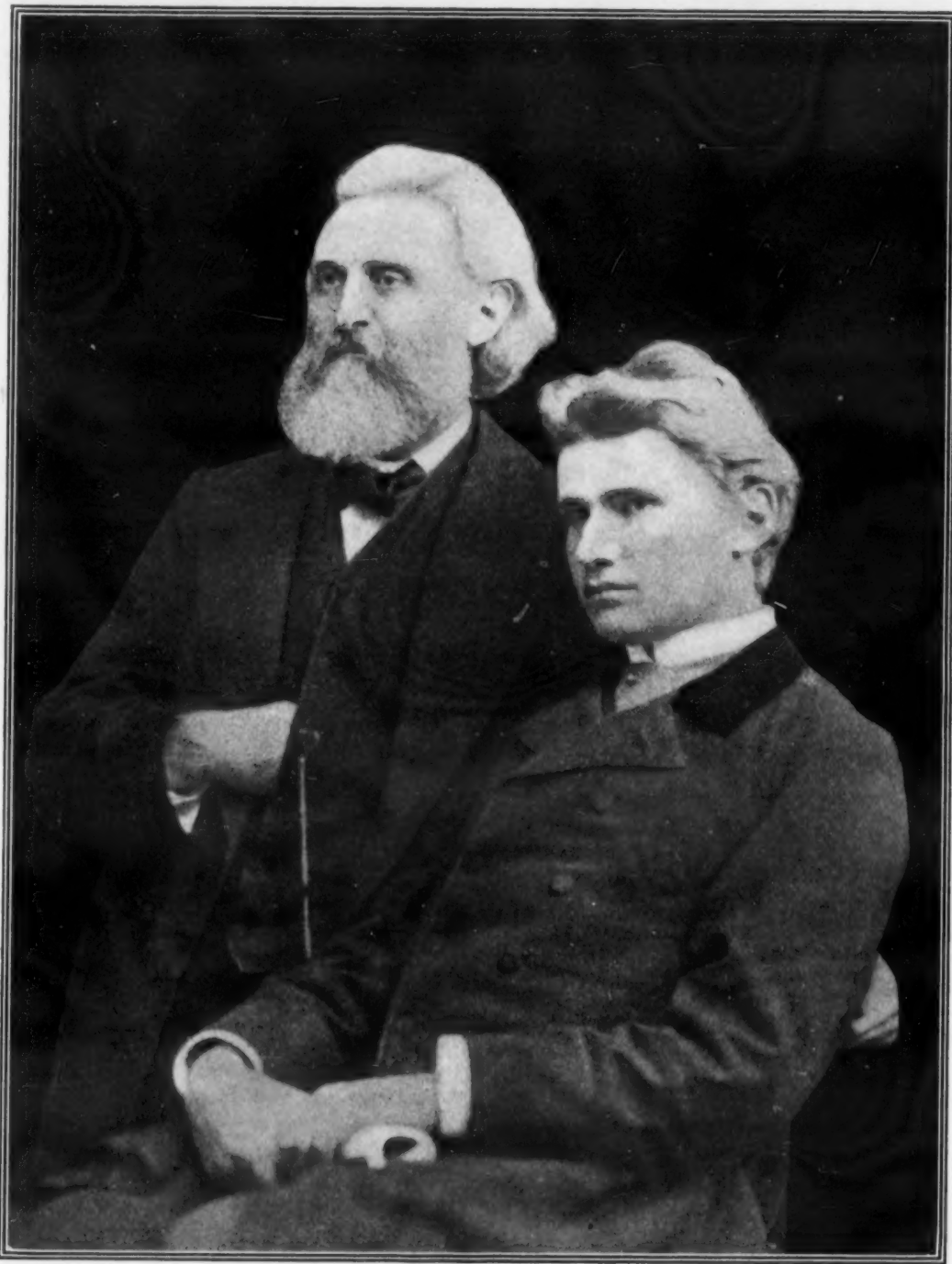
Seidl for several years before the opportunity for advancement through his own abilities presented itself. He had, however, with the characteristic assurance of youth produced two new operas in Boston in 1885, the first year of his incumbency: Gluck's "Orpheus" and Boildieu's "La Dame Blanche." His first real chance in New York came in 1890 with the production of Peter Cornelius's opera, "The Barber of Bagdad." Just before the performance Seidl was taken ill, and upon Damrosch fell the task of producing the new opera. The performance went off with great success, and won him the great friendship of Lilli Lehmann, who thereafter became one of his greatest helpers.

In 1891 Italian opera came in with Abbey and Grau. With the end of German opera Damrosch's association with the Metropolitan Opera House came to an end.

During all this period the young conductor had continued to conduct the Symphony and Oratorio Societies, and had traveled extensively with the orchestra. His first public appearance as a symphony conductor was made at the Metropolitan Opera House in a concert at which Mme. Fannie Bloomfield-Zeisler, then Miss Fanny Bloomfield, was the soloist.

After the termination of Damrosch's connection with the Metropolitan Opera, upon the inauguration of the Abbey and Grau régime, there was an interim devoid of operatic activity for him, in which Damrosch devoted himself to orchestral and choral concerts, lectures and lecture-recitals. But in 1894 he had a strong feeling that America should have Wagner once more. He went to Abbey and Grau and asked them if they would let him have the Metropolitan Opera House if he would go to Germany and get an opera company. They tried to dissuade him from the enterprise, on the grounds that German opera was dead, but he undertook it nevertheless, engaging Sucher, Gadski, Alvary and other singers, who were destined to become familiar to American opera lovers. For four years Damrosch maintained this opera company, being director, conductor, financial backer, stage manager, taking "Tristan" and the Nibelungen tetralogy as far West as Denver and South to New Orleans.

Once again after this successful venture was Damrosch to enter the field of operatic activity. This was on the occasion of his engagement by Grau, to conduct German opera at the Metropolitan Opera House, in 1900. At the end of this period he determined to abandon opera altogether and devote himself exclusively to the development of symphonic music in New York and elsewhere. Mr. Damrosch now strove for and accomplished the establishment of the New York Symphony Orchestra on a basis of yearly salaries. To do this he gave his services through a period of years without remuneration, and contributed infinite energy to this undertaking. With this orchestra Mr. Damrosch accomplished not



From an Early Photograph of the Late Dr. Leopold Damrosch and His Son, Walter, Who Is Celebrating His Twenty-fifth Year as an Orchestral Director

only the results for which he was striving in New York, but has created a public for symphonic music in many places throughout the country.

Mr. Damrosch's history during these twenty-five years may be briefly expressed

as a step from the successful fulfilment of a different and outwardly imposed responsibility in the field of opera to the inward original conception and final working out of a great ideal of the development of symphonic music.

### Flonzaley Concerts Announced

The Flonzaley Quartet has announced its regular series of subscription concerts for New York, the dates chosen being Tuesday evenings, January 11, February 1 and March 1. The concerts will be given, as last year, at Mendelssohn Hall, and they bid fair to receive consideration among the most important chamber music events of

the season. At present the Flonzaleys are touring Europe, filling return engagements in many of the cities of Holland and Switzerland visited earlier in the year. The American tour will take in the Pacific Coast and the extreme Northwest, in addition to a series of concerts in Boston, Chicago, Washington and several other of the larger cities.

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## "LA GIOCONDA" WILL OPEN METROPOLITAN

Many Singers to Make Their  
Debuts During First Week  
of Season There

The repertoire for the opening week of the season at the Metropolitan Opera House has been announced as follows:

Monday evening, November 15, Ponchielli's "La Gioconda," with Mmes. Destinn, Homer, Meitschik (debut), and MM. Caruso, Amato and de Seguro.

Wednesday evening, November 17, Verdi's "Otello"; Mme. Alda; MM. Slézak (debut), Scotti and Hinckley.

Thursday evening, November 18, Verdi's "Traviata"; Mme. Lipkowska (debut), and MM. Caruso and Amato.

Friday evening, November 19, Puccini's "Madama Butterfly"; Mme. Destinn.

Saturday matinée, November 20, Wagner's "Lohengrin"; Mme. Fremstad; MM. Jörn, Forsell (debut) and Whitehill.

Saturday evening, November 20, Puccini's "La Bohème"; cast to be announced later.

At the New Theater:

Tuesday evening, November 16, Massenet's "Werther"; Miss Farrar; MM. Clément (debut), Gilly (debut), de Seguro, Regis and Bourgeois (debut).

Wednesday matinée, November 17, Smetana's "Bartered Bride"; Mmes. Destinn and Gluck (debut); MM. Jörn, Reiss and Didur.

Of these operas, "Gioconda" and "Otello" will be given with entirely new scenery and costumes. The scenery of "Gioconda" will include some massive stage settings—one scene, the interior of Doge's Palace at Venice, being the largest operatic scene ever constructed. Anna Meitschik, the Russian contralto, will make her debut at the Metropolitan Opera House.

"Otello" will introduce the Czech tenor, Leo Slézak, who appeared in this rôle in London last season.

"Traviata" will be the occasion of the debut at the Metropolitan of Lydia Lipkowska, the young Russian prima donna who headed the Russian company during the now famous season at the Châtelet Theatre in Paris last May and June.

"Lohengrin" will introduce to the American public the Swedish baritone John Forsell. This opera will also serve to introduce the American baritone, Clarence Whitehill, who will have made his New York debut on the Monday evening before at the Academy of Music in Brooklyn in the rôle of Wolfram in "Tannhäuser."

Two notable debuts will take place in "Werther" at the New Theater, Edmond Clément and Dinah Gilly, the French-Algerian baritone. George Régis, the French lyric tenor, and Georges Bourgeois, a noted French comic basso, will also make their first appearance in New York on this occasion.

In the "Bartered Bride" at the New

Theater there will also be the debut of the young American lyric soprano, Alma Gluck.

### MRS. ROGERS-WELLS, WHO HAS WON SUCCESS AS A CONCERT SINGER



LORENE ROGERS-WELLS

A Western Singer Who Has Been Successful in New York

Among the younger sopranos of New York, Lorene Rogers-Wells is one of the most successful, both in her studio work and in her concert appearances. She is a Western girl, having studied in Kansas City under Mme. Jennie Schultz, to whom she gives the credit for her fundamental musical training. After holding important positions in her home city, at the Grand Avenue Methodist Episcopal Church and at the Jewish Temple, under the direction of Edward Kreiser, the well-known concert organist, Mrs. Wells was heard in concerts and recitals in the West and Middle West, and for a time made her home in California. Since coming to New York she has further pursued her musical studies under several of the best masters of vocal training and interpretation.

Mrs. Wells possesses a high soprano of fine purity and beautiful quality, and sings with authority and artistic style. Her extensive repertoire includes German, French and English songs and operatic arias.

In her studio she has been equally happy in the results attained, having that faculty of imparting her knowledge to her pupils, a faculty which is but too rare. The present season promises to be an especially busy one, both in teaching and concert.

## KLEIN'S COMPLIMENTS TO NEW YORK!

Outside of His Belief That It Fosters Low Musical Standards, an Art-Defying Star System, Unfair Critics and a Few Other Things, He Admires It Greatly

LONDON, Oct. 29.—When I entered Bechstein Hall, Monday afternoon, to hear Hermann Klein "tell the truth" about musical conditions in America I was prepared to hear some plain speaking, and perhaps a bit of really interesting gossip. I was disappointed.

Mr. Klein was very caustic, but when the public is led to believe it will hear some concrete truths it is not quite fair to afford it nothing but polite generalities. However, a few points in the lecture are worth considering.

Protesting that he had not returned to England with any feeling of malice toward New York or New Yorkers, but with the greatest respect and admiration for that city and its people, Mr. Klein proceeded to say, substantially, this:

The music life of New York is divided into four sections—the opera, the concert platform, the church and the critics.

In the opera world, Grau was the only man who was a true artist, good business man and always a gentleman. He was an imitator, duplicating mostly the same operas as were produced at Covent Garden, with the same artists singing. Still, his régime was much to be preferred to the gaudy display which followed with the next manager to appear.

Heinrich Conried, the speaker continued, was a third-rate Austrian actor, who, with a little success at the German theater, had obtained the backing of the banking element of German extraction and had gone into the opera house as ignorant of its workings as an average citizen of a Wall street pool. He bullied and bluffed his way along, and with luck in his appropriation of "Parsifal," had netted \$250,000 and climbed to a place of some reputation. But he was no man to admire and his methods were not praiseworthy.

Then appeared Hammerstein, with nerve, according to Mr. Klein, to assume he could draw people to his house with Italian opera. Mrs. Clarence Mackay helped him. But had it not been for Melba and Mary Garden, the brave vaudeville manager would have found defeat. As it is, he has done wonders, but nothing for the music world of America, any more than did Conried. Both simply catered to a craze. The question is, How long will that last?

Coming to the concert platform: A few vocalists of great name and fame can make money in New York, but, declared Mr. Klein, not instrumentalists. Not one per cent. of the New York public will pay from 2 cents to \$2 to attend a concert. As a city the people are not musical enough, unless to hear some peculiar star; they will go further to see a quaint celebrity than to hear him. Mr. Klein continued:

The whole system is a star system. He (Mr. Klein) attempted to give rich programs, introducing many fine artists, but

found that the New York public could not appreciate that arrangement.

In the oratorio world, the Damrosch family constitutes a trust. Nothing happens without its approval; no artist is engaged in New York City without its consent—a sad state of affairs.

Young artists should be strongly advised to keep away from New York unless they have a world name or some great personal attribute, for no such thing as individual criticism exists among the people. It is mostly a case of seeing some well-known star for something to talk about.

As to the church and its music: The music is "fearful stuff," as a rule, which is supposed to please the people, but does not. The vocalists are very fair, and some get handsome salaries, but usually there is a change in the soloists each season at the discretion of the "musical committee, whose musical education is quaint and very remarkable by its absence."

Lastly, the critics: They are mostly concerned in impressing on the public how much they (the critics) know, and also in flattering the public. The poor artist—at least the new artist—is roughly treated and in an entirely unwarranted manner. Some worthy critic will read up on some subject and discourse on it at length in the morning paper to air his superior knowledge. The spirit of independence is rife in so far that such a mightily superior class as the New York critics sneer at foreign criticisms and will often go out of their way to slate a worthy artist in case some indiscreet press agent has inadvertently sent along some foreign notices.

"Victor Herbert's and Reginald De Koven's music is etherialized ragtime," said Mr. Klein.

New York, he continued, is not a fair specimen of all that is musical in America; neither is it the most musical city in America. Of course, it yearns to be, and it and its critics wheedle themselves into that belief. Boston is undoubtedly much more critical and has more culture. It does not have the glare and glow of the opera houses and their rich visitors, but that fact means nothing whatsoever.

The teaching element has no standards, and many, very many, entirely incapable people do glorious business. The musical institutions are hardly to be considered.

The same ecstatic tributes, concluded Mr. Klein, were called forth in New York by "the real modesty of Saint-Saëns, the false modesty of Mahler and the immodesty of Richard Strauss."

EMERSON WHITHORNE.

A new "Aphrodite" opera in one act, by Hans Liebstoeckl, is to be produced at the Vienna Court Opera soon. Camille Erlanger's lyric treatment of the same theme extends through three acts.

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## CHICAGO DISCOVERS A VIOLIN VIRTUOSO

**Alexander Zukowsky Makes Brilliant  
Début at Second Rabinoff  
Concert**

CHICAGO, Nov. 8.—The second concert of the Max Rabinoff series at the Auditorium yesterday afternoon attracted an enormous audience despite the threatening weather and demonstrated that the caption "popular" had been well taken and had found the approval of the public. Had the weather been favorable it might well have been expected that people would have been turned away unable to secure admission; as it was results were significant in a financial way, eclipsing those of its distinguished inaugural.

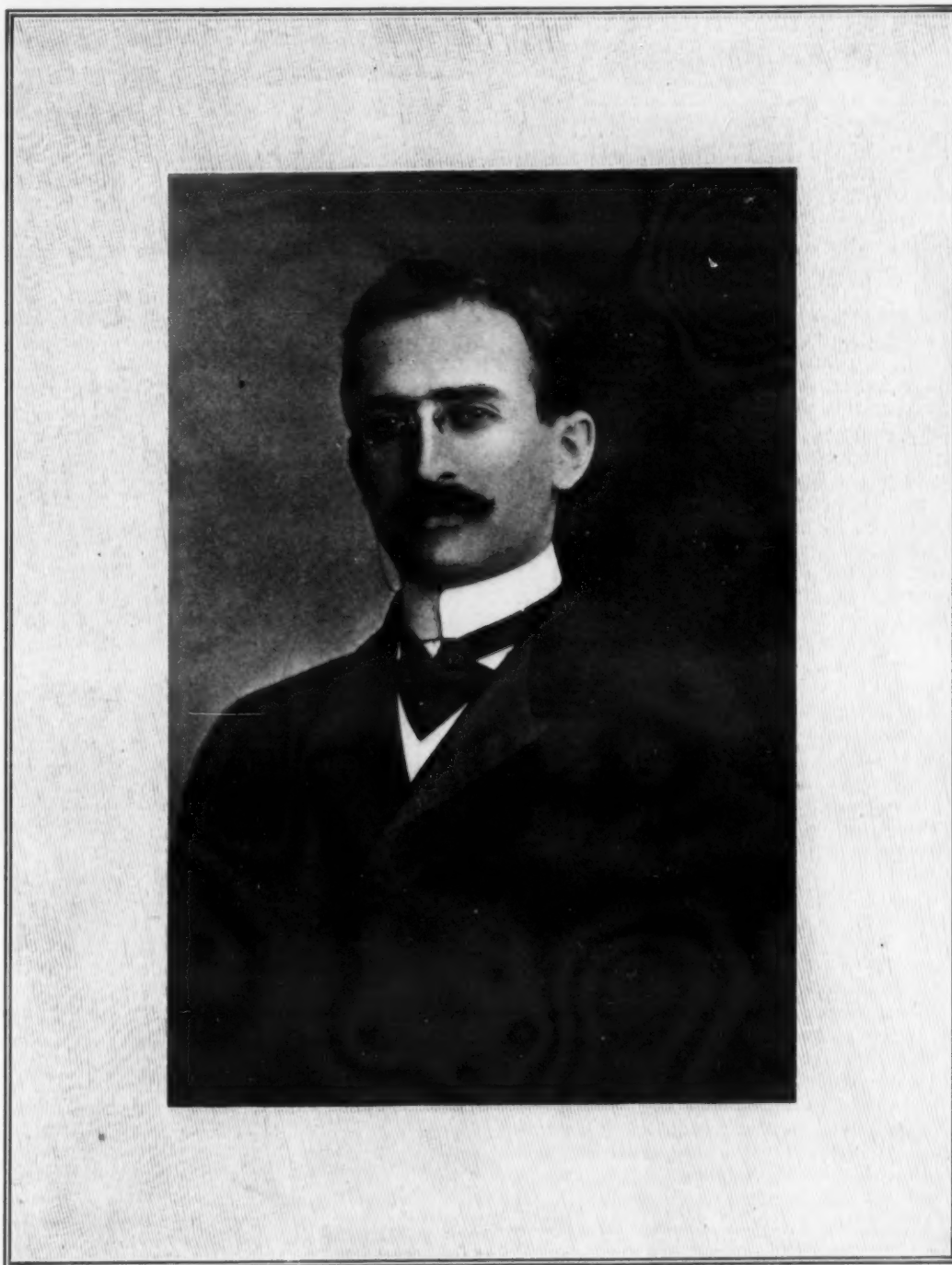
The Chicago Philharmonic Orchestra, which is the crux of these concerts about which many notable stars have been secured to rally from week to week during the season, on this occasion made a much better showing than at its début, and the feeling of nervousness is evidently wearing away and being displaced by assurance. It is wise, however, for Chev. N. B. Emanuel to remember the fact that the acoustics of the Auditorium are singularly delicate and responsive. The Capriccio for orchestra, a really beautiful and brilliant composition by one of Chicago's most distinguished composers, Adolf Weidig, suffered jarring effects, almost bordering on dissonance through the fact that the harp was off almost a tone. This was particularly unfortunate considering the character of the selection and contrasted with the fact that their other work was praiseworthy, opening well with the Overture from "Tannhäuser," giving excellent valuation to Svendsen's Norwegian Rhapsody No. 3, together with a brilliant and rhythmic valuation of Glazounow's Concert Waltz which sent the audience in rare good humor.

This occasion advanced a new violinist, Alexander Zukowsky, a Russian, a protégé of Wassily Safonoff, the great Russian director, who last year conducted the New York Philharmonic Orchestra and who, in conjunction with Willy Olsen, conductor of the Dresden Philharmonic Orchestra, advised the young man's coming to America. He is certainly a brilliant exemplar of the younger generation of violinists. He played the Concerto for violin in D Major of Tchaikowsky with remarkable valuation for harmonics and subsequently showed his technical facility in Tartini's Sonata, "Le Trille du Diable." The facility with which he accomplished this dazzling bit of work aroused the popular audience to a demonstration and he eventually returned to the stage and played an air by Sarasate that was soothing by contrast.

The diva of the day was Olive Fremstad, who has the bearing of a queen and certainly enthralled her willing subjects with the charm of her song. It has been vouchsafed to but few singers to have such strik-

ingly beautiful presence and associated with it more engaging personality. Mme. Fremstad was regally gowned and carried all of the attendant illusions artistically, yet she at once diplomatically established herself

brings to the fore the deeper love light of a soul. Her final group of songs brought her into more intimate relations with her listeners in a group of Scandinavian songs given with charming naïveté and a vocal



MAX RABINOFF

**The Impresario, Whose Entrance into the Field in Chicago Has Injected New Life  
into the Musical Activities of That City**

upon a friendly footing with her audience.

In *Elsa's Dream* she not only realized the ideal of the poet, but gave the music that mystical quality which makes it spirituelle. This, too, through the medium of a voice not of the highest range which carries its chiefest charm in the superb middle tone. The audience rousing itself from the spell of her song proclaimed its enthusiasm in a way that led to no escape and she finally returned and sang the Prayer from "Tosca" superbly. Her second program number was the "Liebestod" from "Tristan and Isolde," in which she revealed the authority she has acquired as an artistic singer and as one who

richness that was delightful. "With a Primrose," "The Châlet Girl's Sunday," "Ingrid's Song" were the program numbers but she was rapturously recalled, singing a Swedish song, by Ole Bull, one of the folk songs known in every home in Sweden, and her audience comprised many of this musical race. This aroused the greatest enthusiasm of the day and reached its acme when she sat down to the piano and played her own accompaniment for a little folk song which she voiced so richly and with such enunciated value that it was heard to the farthest height of the most distant gallery, a simple story sweetly told.

C. E. N.

## TENTH SEASON ARRANGED FOR PEOPLE'S SYMPHONY

**Beethoven and Wagner to be Presented  
in Educational Series—First Chamber  
Concert Announced**

Announcement has been made of the arrangements for the tenth season of People's Symphony concerts, at popular prices. Educational orchestral concerts for students and workers, with full orchestra, Franz X. Arens, director, will be given Friday evenings at Carnegie Hall, New York, on November 26, January 14, February 25 and March 18.

In addition to other works, to be announced later, the various movements of Beethoven's Ninth Symphony will be analyzed by Mr. Arens, and then presented by the orchestra in the following manner: The first movement at the first concert; the first and second at the second concert; the second and third at the third concert, and the third and fourth at the fourth concert. The final concert will include a group of Wagner compositions.

The People's Symphony Concerts will open the seventh season of chamber concert work on the evening of November 15 at Cooper Union Hall. The program will be given by the Dannreuther Quartet, Mme. Dannreuther, assisting, as follows: Beethoven, trio, op. 70, No. 1, D Major; group of piano selections; soloist, Henrietta Michelson; Schumann, quintet, op. 44, E Flat Major.

This will be Miss Michelson's first ap-

pearance in public since her return from Europe, where she studied with Harold Bauer for eighteen months.

This year, in pursuance of the special educational features of the society, the chamber concert course will include a chronological survey of piano literature, from the pre-classical period to the present day, in the same way that the development of violin literature was presented in last season's course, and will introduce the following chamber organizations: Dannreuther Quartet, Flonzaley Quartet, Margulies Trio, Kneisel Quartet, Hess-Schroeder Quartet and Olive Mead Quartet.

## ARTISTS IN STUDIO MUSICAL

**Pupils of Mr. and Mrs. John Dennis Mehan Give Enjoyable Program**

A delightful and somewhat unusual program was rendered by the pupils of the Mehan Studios of Carnegie Hall last Monday evening. The event was in the nature of a reception or introductory musicale which Mr. and Mrs. John Dennis Mehan give every year at the outset of their work with the air of bringing together all their pupils and creating among them the genial atmosphere of a large family—a rather distinctive idea in studio work.

The program opened with two duets: "Palanquin Bearers," by Liza Lehman, and "Passage Birds' Farewell," by Hildach, sung by John Barnes Wells, tenor, and Lyman Wells Clary, baritone, both singers of character and musical intelligence. Thomas Morgan Phillips, tenor, sang songs by Lang

and Strauss and two of Mr. Wells's compositions, and Isabel Irving sang "Ah, je veux vivre," from "Romeo and Juliette." Mr. Clary was heard also in a solo from Massenet's "Herodiade." One of the most noteworthy performances of the evening was a rendition of "O Don Fatale," from "Don Carlo," by Mary Jordan Fitzgibbon. Miss Fitzgibbon, who has studied but three years, possesses a voice of unusual vitality and finesse, and gives promise of even greater things to come.

The Barcarolle from "Les Contes d'Hoffmann," which was added to the program, an arrangement for six female voices, served as a most pleasing means of transition from the more serious numbers preceding to the successfully funny lyrics by Lewis Carroll from "Alice in Wonderland" and set to music by Liza Lehman. These "Nonsense Songs," as they are termed, are rarely sung in public, and Mr. and Mrs. Mehan claim that this was their first performance in New York.

Mr. Wells, whose name has long been associated with the Mehan Studios, has partly booked for this season a somewhat extended Southern tour with his accompanist, Alexander Russell.

## Holmquist Wins Triumph in Chicago

CHICAGO, Nov. 8.—The stellar feature of the big Swedish concert given in Orchestra Hall last Thursday evening was Gustav Holmquist, Chicago's leading basso, who sang a number of solos. Mr. Holmquist's voice is rich, telling and resonant throughout a remarkable range.

## KREISLER RECITAL DELIGHTS CHICAGO

**Classic Program Beautifully Given  
by Distinguished Austrian  
Violinist**

CHICAGO, Nov. 8.—A splendidly representative musical audience assembled in Orchestra Hall Sunday afternoon to greet Fritz Kreisler, the distinguished violinist. Unfortunately this great artist's appearances here last season were at a time when he had scarcely recovered from a serious illness which militated against the possibility of success akin to that which was won so easily and so masterfully on this occasion. In this dignified presence one feels the kindred sense of authority and genius, for Kreisler, without eccentricity or affectation, secures the strongest and most significant effects. He is a distinctive and original musician who carries in himself resources that respond readily to all the varying moods of the music and reveal its dazzling tourneys of technic without the exhausting effort that seems to attach itself to the work of many violinists. His program was dignified, classic and pleasing, although it was so long it would have appeared wearisome had it been less skillfully revealed; indeed, its ancient numbers were given with a vitality and intensity of interest that gave them warmth and made them modern in their appeal.

The afternoon opened with Handel's Sonata in D Major, in which all the traditional values were given with astonishing brilliancy and fidelity, although at times one felt the piano accompaniment was not particularly sympathetic. Indeed, the burden of the work fell heavily upon Mr. Kreisler. This was followed by an ancient prelude and allegro of Pugnani, an Italian work with a fertility of technical invention demanded to reveal its poetic flights of imagination. He threaded its amazing difficulties with a sense of surety that was really restful and ever musical. Following came a Concerto in A Minor by Viotti, which had inspiring vigor despite its somewhat conventional composition. This work, recognized as an example of good form by one of the pioneer constructionists of the concerto again brought to play remarkable difficulties which showed the mastery of Kreisler in every detail from the most dazzling pyrotechnics to the difficult double stopping in the cadenza of the second movement, which was remarkable inasmuch as the intonation was absolutely accurate. The work fairly raced along and the violinist kept pace unflinchingly with a sparkling spirit that animated his audience and kept them fresh and responsive throughout the long selection. The third section of the program gave the artist more license in the way of variety, yet it lingered in the archaic program which marked the cast of the entire program. It opened with Friedeman Bach's "Grave Movement," which showed the Kreisler bent in subdued spirit. The Couperin "Chanson Louis XIII" had all the charm of the dainty edge of lace. Two other unique and quaint selections were Boccherini's Allegretto and Weber's Larghetto in B Flat Major which came down from some high and dusty shelf to live again and delight under his soothing ministry. Mozart's brilliant Rondo in G Major, a charming "Canzonetta" by Dvůřák and a Wieniawski's Polonaise in A Major closed a day of delight.

C. E. N.

**Leontine De Ahna to Make Concert  
Début**

A song recital by Leontine de Ahna is announced for Mendelssohn Hall, Wednesday evening, November 24. Karl Schindler will be accompanist. Miss de Ahna is a contralto and was a pupil of Mme. Etelka Gerster. She has achieved much success in Germany, where she has sung many times in concert and oratorio, and is a favorite of the Crown Princess. She is at present vocal instructor at the Institute of Musical Art. Her father was the late Professor Heinrich de Ahna, for many years a member of the well-known Joachim Quartet, and himself a celebrated violinist. This is to be Miss de Ahna's first concert in America. She is under the management of Edwin F. Goldman.

## Arthur Hinton Off for Australia

LONDON, Nov. 1.—Arthur Hinton, the well-known composer, sailed last Friday, October 22, by the *Orsova* for South Australia, having been chosen for the second successive year as examiner by the Associated Board for the Adelaide Center. Mr. Hinton hopes to be back in London by the end of January.



## RUDOLPH ENGBERG IN RECITAL

Chicago Baritone Gives Comprehensive Program—Cosmopolitan School Inaugurates a Grand Opera Chorus—Irish Choral Society Busy with Rehearsals—News of Local Musicians

CHICAGO, Nov. 8.—Rudolph Engberg, baritone, assisted by Frederick Morley, pianist, gave a recital on Thursday evening, November 4, in Music Hall under concert direction Max Rabinoff. Mr. Engberg chose a very comprehensive program for his first concert since his return from Europe, proving himself to be a singer of serious aims. Mozart's "Mentre ti lascio" opened the first group, which also included Schubert, Sibelius and Brahms songs. The second group included the little heard "Mondnacht," by Kretschmar; Weingartner's "Post in Walde," Strauss's "Zueignung" and Reger's "Waldeinsamkeit." Mr. Engberg has a sympathetic voice, particularly good in the lower register. Frederick Morley played Chopin's Fantasia in F minor in good fashion, also the Nocturne, op. 62, No. 1; Sgambatti's "Minuet" and Leschetizsky's Intermezzo in Octaves, all of which showed him to be a scholarly player, with good technic. William E. Zeuch was at the piano and proved an accompanist of merit.

Albert Borroff, basso, sings the following "Messiah" engagements: In Albion, Mich., on November 30; Mt. Vernon, Iowa, December 8, and Cedar Rapids, Iowa, December 9.

D. A. Clippinger presented his pupil, Roma Adams Lemmon in a recital at Cable Hall on Thursday evening. Mrs. Lemmon gave a varied program, including two of Grant Schaefer's compositions, and displayed a small voice of pleasing quality.

Thomas N. MacBurney, who has been in Chicago only since June, having before that time been associate teacher for three years with Frank King Clark in Paris, has registered with him for instruction a very large class of pupils who are from nearly every State in the East and Middle West and is achieving remarkable success. Mr. MacBurney's first recital will take place in Music Hall on Thursday evening, November 18.

The second performance by the pupils of the School of Acting of the Bush Temple Conservatory was the presentation of "Pygmalion and Galatea," enlisting the following: Oscar Dean, Harry Maynard, Joseph Hladky, Katherine Gray, Marvel Marks, Clavin Reisland, Mildred Von Hollen, Ger-

trude Linkman, Pauline Terhune, Frank Warbowski and E. L. Furrer. The students acquitted themselves in a manner reflecting credit upon Mr. Dvorak, the director of this department.

Martin Ballmann, director of the orchestra bearing his name, opened the North Side Turner Hall on Sunday afternoon, November 7, with a series of popular concerts. On this program Maria Katzenberger-Lightall, soprano; Sol Alberti, pianist; Franz Wagner, cellist, and Anthonie Quit-zow, clarinetist, appeared as soloists.

The Cosmopolitan School now offers to vocal students a class in grand opera chorus study to which all singers interested in this work are asked to join. The choruses will be rehearsed by Mr. Voelker, a member of the faculty.

Mme. Dove Boetti's pupils appeared in recital on Thursday evening, November 4, at Handel Hall.

Alexander Lehmann, the well-established violin instructor, has issued his attractive circular giving data concerning himself and his talented pupil, Carleton Kaumeyer, a very young and remarkable violinist who has received all his instruction under Lehmann. Mr. Lehmann is a teacher of note and his time is practically filled up for this season.

William Beard, bass-baritone, is this year very busy with his concerts, teaching and directing, and is doing probably the best work of his career. In Ottawa, Ill., where he gave a recital on October 12, Mr. Beard repeated his former success, and on November 13 he will sing in Battle Creek, Mich. His Chicago recital takes place in Cable Hall on November 23. Mr. Beard will sing the "Creation" in January with the Louisville Oratorio Society. He has just organized a unique choral class composed of forty employees of the Santa Fé Railroad, which he rehearses on Monday evening, and later in the season expects to place them before the public in concert.

A series of lecture recitals by Mme. Rive-King, the world-renowned pianist, and Kenneth M. Bradley, director of the Bush Temple Conservatory, promises to be of great interest this season. Engagements are being booked in various parts of the United States.

The Irish Choral Society, under the direction of Thomas Taylor Drill, has in re-

hearsal "The Voyage of Maeldune," by Sir Charles V. Stanford, to be given in Orchestra Hall on December 15.

Lillian Woodward, the well-known interpreter and elocutionist, assisted by Edith Bowyer-Whiffen, pianist, will give a musical evening at Dixon, Ill., on November 12, on which program there will be a number of French and English songs.

Bohumil Michalek, the well-known instructor and violinist, will use on the occasion of his first public appearance here in Music Hall, November 22, a Guarnerius violin valued at \$6,000.

On Friday evening the Walter Spry Piano School gave a musicale and reception in the Fine Arts Building, and on November 12 pupils of the branch school at Gavan Hall, on the North Side, will give a recital.

Leo Wald Erdödy, the violin virtuoso, whose debut in Orchestra Hall on November 18 is being looked forward to with great pleasure, has included among the selections which he will play numbers from Bach, Chopin, Tschaiakowsky and Brahms-Joachim. Mr. Erdödy's reputation for skillful playing has followed him to this country as on the other side he has given several concerts which greatly delighted the critics.

Carrie Jacobs Bond, whose name is a household word where only the best in music is known, has been making an extensive trip through the Northwest meeting with her usual success in concert work. Mrs. Bond appeared in St. Paul October 1, Minneapolis October 3, Faribault October 5, Red Wing October 7, St. Paul October 9, Minneapolis October 14, Valley City, N. D., October 25, Wahpeton October 27, Bismarck October 29, Minot November 4 and Fargo November 7. Mrs. Bond will return to Chicago about the middle of November.

Pupils of E. C. Towne, the distinguished instructor and singer, will be heard in an operatic concert at Kimball Hall on Tuesday evening, November 9. The program is made up of numbers from "Carmen," "Martha," "Queen of Sheba," "Romeo and Juliet," "Lohengrin," "Die Walkure," Tannhauser, and "Die Meistersinger." A quartet from "Die Meistersinger" will conclude the program and Mr. Towne will be heard in this number.

The Saturday afternoon concert presented in Kimball Hall by the American Conservatory introduced for the first time this season two eminent members of the faculty, Allen Spencer, pianist, assisted by John T. Read, basso. Mr. Spencer opened with the Beethoven Sonata Quasi una Fantasia, op. 27, No. 2, showing him a finished player and one skilled in the art of interpreting this composer. Tschaiakowsky's "Pilgrims' Song" was sung in good fashion by Mr. Read and Mr. Spencer then gave Schumann, Debussy and D'Albert selections,

all done with good technic and feeling. Mr. Read sang Whitney's "I've Got a Sixpence," Nevin's "At Twilight," and Braun's "Song of the Ride," showing his versatility. Mr. Spencer concluded the program with Liszt's Sonetto 104 del Petrarca and Polonaise in E major. The accompanist was Mrs. Louise Robyn.

Activity in the music department of the Fisk Teachers' Agency is unabating, and the books show a gratifying list of permanent elections, as well as many single engagements, and substitutes provided in choir work. A number of Chicago artists have been placed as soloists in recitals and oratorio, and numerous vacancies in church choirs, operatic and theatrical companies have been filled. Some of the appointments are as follows:

Henry F. Parker, of Philadelphia, organist and choirmaster of St. George's Episcopal Church, Kansas City, Mo.; Lyle E. Gorton, Denver, head of the piano department in the La Crosse University of Music, La Crosse, Wis.; Mary Wendell Greene, of Boston, Mass., who was on the faculty of the School of Music, University of Illinois, in 1905-1907, is again in the Middle West, head of the voice department at St. Mary's School, Knoxville, Ill. Bradford Mills, of Toledo, head of the voice department in the Conservatory of Music, Rochester, N. Y.; Bertha Lauer, teacher of piano in the Illinois Woman's College, Jacksonville, Ill.; H. B. Lattin, of Des Moines, Iowa, to the International Conservatory of Music, Bisbee, Ariz.; Mr. and Mrs. Edwin Howard, of Boston, tenor and contralto, formerly members of the Metropolitan Grand Opera Company to Denver, Colo.; Mrs. Grayce Lampe booked for the coming year with the Grand Opera Sextet. Choir appointments include: Second Baptist Church, Grant Kimball; First Presbyterian, Ellis P. Legler; St. James's Episcopal, John W. Wilder, J. K. Beers and Ralph Russell; Fullerton Avenue Presbyterian, Paul Wemple; Epworth M. E. Church, Eugene Skaaden, organist and director; Hemenway M. E. Church, Hedwig Brennenman.

Edwin Schneider, the talented composer and artistic accompanist, left Chicago with George Hamlin, tenor, on November 6 for a six weeks' tour in the West. Mr. Hamlin is booked solidly for recitals and doubtless will meet with his usual success in the West, where he is a favorite as well as in the East.

T. S. Lovette, the well-known pianist and instructor, is meeting with great success in his new field this year in Belton, Tex., where he is the director of music in Baylor College.

Bertha Smith-Titus, a popular Chicago musician, has in charge the music at the Fullerton Avenue Presbyterian Church, where she directs a choir of sixty voices. Mrs. Titus also directs the Chaminade Club and early in December will give a recital at the Germania Club House.

Elaine De Sellem will sing two groups of songs, German and English, in Music Hall on November 17, when she will appear on the program with Sarah Suttell, a young pianist of great talent and promise, who is under the instruction of Glenn Dillard Gunn, the well-known critic and instructor.

A. K. G.

## ONLY FOUR CHARACTERS IN NEW ENGLISH OPERA

"Pierrot and Pierrette" Tells Dainty Story, with Highly Original Musical Setting by Joseph Holbrooke

LONDON, Nov. 6.—An English opera having no chorus and only four characters, is to be produced at the Afternoon Theater on November 11. Sir Herbert Beerbohm Tree has acquired the performing rights from the author, Joseph Holbrooke. The title is "Pierrot and Pierrette," and it is the composer's first opera.

The plot of "Pierrot and Pierrette" is light and dainty. After a short prelude, which takes the place of an overture, Pierrot and Pierrette are discovered in a moonlit garden. To them enters the Stranger—a symbol of the world, the flesh and the devil—who draws a tempting picture for Pierrot of the joys and pleasures of the world, all of which he is losing while lingering in the moonlit garden of love. Pierrot, despite the pleading of Pierrette, succumbs to the temptation of the Stranger, and the curtain falls on the desolation of Pierrette.

That is virtually all the "action" of the first act, which is divided from the second by a delightful waltz intermezzo, indicative, perhaps, of the way Pierrot is employing his time in the world of pleasure.

In the following act the Stranger returns to the garden to make love to Pierrette, but she rejects him with scorn and rains curses on him, whereat the Stranger hastily retreats.

Presently Pierrot returns, weary with pleasure and tired of the world, to find the garden empty. A pathetic scene follows, during which he sings, so that if Pierrette is near she will answer. Pierrette enters, singing a favorite love song, the lovers are united, and all ends happily.

The story is indeed slight, but it has given Mr. Holbrooke the opportunity for much fine writing. The intermezzo bids fair to become even popular. The general tenor of the music is strictly modern, but it is highly original, and to those who are not in favor of the trend of modern music its undoubted originality will be a consolation.

The libretto, which is by Walter E. Grogan, is particularly graceful and poetic.

"Florodora Sextet" Started Kreisler Romance

Mrs. Fritz Kreisler recently gave an amusing account of her first meeting with the violinist.

"We were crossing on the same boat," she said. "Mr. Kreisler is a very good pianist, and one day in the salon he was amusing people by playing for them. One after another they asked him to play Chopin nocturnes and Beethoven Sonatas, opus this and opus that.

"I was getting very much bored. Finally I said: 'Oh, Mr. Kreisler, won't you please play the "Florodora Sextet"?' And he did—all the rest of the way over!"

"It struck me as delicious frankness," said Mr. Kreisler, speaking of the incident. "Many of those women were really asking me to play things which they really did not care for at all, because they felt that it was the proper thing to admire the classics."

## BROOKLYN ARION IN WEBER'S "FREISCHÜTZ"

Arthur Claassen's Society Gives Excellent Performance of Opera with Brooklyn Singers

The Brooklyn Arion Society, Arthur Claassen, director, gave on Monday and Thursday evenings of last week two performances of Carl Maria Von Weber's "Der Freischütz." The cast was as follows: Carl Schlegel, Prince Ottokar; W. John Schlidge, Kuno; Frederick Gunster and Emil Fischer, Max and Caspar, Foresters; Henry Weimann, Kilian; Jacob Weibely, Eremit; Ernst Leuckert, Zaniel; Caroline Mihr-Hardy, Agathe; Marie Mattfeld, Aennchen; Malitz Wagner, Bertha Holsten, Lillian Funk and Louise Schippers, Bridesmaids.

Arthur Claassen, the musical director, and Theodore Habelmann, the stage manager, deserve the greatest of credit for their management of this performance, which was in many ways equal to the professional standards.

Emil Fischer, a singer who has appeared professionally in this work, again sang as one of the foresters, while Marie Mattfeld, of the Metropolitan Opera, by her experience and histrionic ability, aided much in the performance.

The several Brooklyn singers in the cast acquitted themselves with much credit, but special mention must be made of the singing and acting of Caroline Mihr-Hardy, dramatic soprano, and Frederick Gunster,

tenor. The latter displayed to excellent advantage his ability as a singer, and showed a surprising knowledge of stagecraft.

The opera was well staged and the chorus was a well-trained and excellent body tonally. The performances took place in the Academy of Music and were well attended.

## ITS FIRST CONCERT

New Mozart Society Starts Season with Presentation of Opera

Cimarosa's opera, "Il Matrimonio Segreto," was presented at the first concert of the New York Mozart Society at the Hotel Astor Saturday. The society is a new one, and Mrs. Harry Wallerstein is its president.

The cast included Courtney Casler, Mme. Vestera, Mme. Webster-Powell, Mme. Ben-elisha, Francis Motley, George Gillet, George Cassa and Miss J. Foley. A. J. Powell played the accompaniment on the piano. The opera was preceded by a miscellaneous concert.

Sickesz Plays Three Concertos on One Program

MUNICH, Nov. 2.—Jan Sickesz, the Dutch pianist, who is well known to American audiences, appeared in a remarkable program here to-day with the Konzertverein's Orchestra, under the direction of Paul Prill. Sickesz played three concertos on the one occasion: Saint-Saëns's, in C Minor; Beethoven's in E Sharp Major, and Tschai-kowsky's in B Minor.

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## BERLIN HAS BUSY MONTH OF CONCERTS

Many Celebrities Among the Program Givers—The Flonzaley Quartet Gives First of Three Recitals—Harold Bauer Reappears—Americans to the Front

BERLIN, Nov. 4.—This promises to be a great year in the history of Berlin's music life. Big concerts by the most important artists have been of daily occurrence since the season was opened on September 29 by Ludwig Wüllner. At the concerts, in the studios and salons one meets an enormous contingent of foreigners, America and Russia being most largely represented, with England and her possessions, Australia, New Zealand and Canada coming in for a good second place. It is said that there are nearly five thousand American musical and medical students in Berlin.

This month Berlin will hear, besides probably a couple of hundred other events of more or less importance, programs and artists such as "The Creation" of Haydn, with Arthur v. Eweyk as the chief soloist; Felix Berber and the Philharmonic Orchestra; Julia Culp in a Brahms recital, Alexander Petschnikoff, who will play two concertos under the direction of the composers, Gustav Ernest and Erich J. Wolff, the latter for the first time; Franz von Vecsey, who will play the Sibelius violin concerto, op. 47, and two others; Lulu Myszk-Gminer, who will sing Schubert, Gurliott and Hugo Wolf songs; Alexander Friedemann, who will have the Philharmonic Orchestra, under the direction of Professor Gustav Holländer, to assist him with three of the standard concertos; Godowsky: Albert Coates, the brilliant young conductor from Mannheim; Alexander Heinemann, the distinguished baritone; Jacques Kasner, who makes his debut with the Blüthner Orchestra, and assisted by the distinguished pianist, Maria Carreras.

Augusta Cottlow, whose success last week foreshadows a brilliant European season, will on November 9 give a piano recital at Mozart, Saal; Helene Stagemann in song recital; Flonzaley Quartet; George Walter in the cycle "Die schöne Müllerin" of Schubert; Mischa Elman; Raoul von Koczalski, who will present the Chopin piano works in a series of four recitals; the debut this week of Wynni Pyle, a Jonas pupil, with the Blüthner Orchestra; Arrigo Serato in a Bach evening; Kubelik; Das Hollandische Trio; Petri Quartet; the Nikisch Concerts; the Strauss Concerts; a repetition of the Berliner Liedertafel Festkonzert; Bruno Hinze-Reinhold, the pianist; Eugen d'Albert; the first Elite Konzert, the program to be given by D'Andrade, Gubranson, Emil Sauer and van Lier; Willy Burmester; Eugene Ysaye; Lilli Lehmann; Ernst von Possart reads Enoch Arden with Cornelia Rider-Passart at the piano; Joan de Warren and Evelyn Stuart at the Philharmonic; the B Minor Mass of Bach, with Clara Senius, Lulu Myszk-Gmeiner, Felix Senius and Putnam Griswold as soloists; Felix Mottl; the Rosé Quartet; Elsa Ran and Ossip Schnirlin; and a great benefit concert with eight of the prominent artists assisting; Francis Rose, Jenny Hess-Alexander, Ernst Krauss, Hoffmann, Dessau, Heinrich Grünfeld, Severin Eisenberger and Otto Bake.

A young American pianist-composer who undoubtedly has before him a bright future is L. T. Grünberg, who has already played with fine success in Germany, and who will play in Berlin in December, when Busoni will conduct the Blüthner Orchestra. Mr. Grünberg has been very active as a composer, and already has eighteen works to his credit. A piano sonata, op. 15, shows a fine talent for composition, a well schooled writer and a thorough command of the piano technic and effects.

While hearing Mr. Grünberg play these pieces in the MUSICAL AMERICA office it was of interest to learn the impressions of the various listeners. Of one number in par-

ticular Mr. Carreras, the impresario, husband of the pianist, Maria Carreras, found Portuguese influences, the writer was struck by its characteristic Indian motives, while the composer thought it was purely Arabian. We were all happy because he hadn't bound us down with a title. In another number the composer developed a characteristic cake-walk motive into an artistic composition, and in the Finale he gives a picture which is a sort of a chaos and what he intends as the impressions of a Bazar.

Fräulein Anny von Velthuysen, a Vernon Spencer pupil, left Berlin Saturday evening for Holland, where she is to be



MME. MARIA CARRERAS

A Pianist Who Is Among the Prominent Recital-Givers of the Berlin Season

kept busy with concert engagements until the first of December.

Helena Lewyn will present an interesting program at her Berlin concert on November 22. She will play the Toccata and Fugue, Bach-Tausig; the Waldstein Sonata, Beethoven; one Schumann and two Brahms pieces; the Sonata op. 35, Chopin; a set of variations by Liadow, and a Liszt Rhapsodie.

Four of the finest string quartet organizations have recently given concerts. The Rosé Quartet, of Vienna, gave a program consisting of the Mozart D Major, the Beethoven A Minor, op. 132, and the Haydn Quartet, op. 3, No. 5, in F Major. This is a remarkable organization, the ensemble being as nearly perfect and their performances are in every sense genuine musical treats.

The well-known Klingler Quartet began their series of six chamber music evenings on Thursday, and the Böhmisches Streich Quartet began their series of four evenings on Friday. The latter gave Berliners a chance to again hear the new Reger Quartet, the second movement of which has made a most decided hit with concert goers. With the assistance of Arthur Schnabel they played the Schubert Forellen Quintet.

On Saturday evening the Flonzaley Quartet gave the first of their series of three evenings, bringing out the Mozart D Major, the Dohnanyi D Flat, No. 2, an Adagio from a Boccherini Quartet, and the Wolf "Italian Serenade."

Of the work of the quartet it is scarcely necessary to say anything to American

readers, as they must be better known there than here. Their ensemble is everything that could be desired, and they are a group of eminently artistic players. The "Italian Serenade" of Wolf was most delightfully played, the flowing, passionate Italian melody and the characteristic accompaniment being charmingly brought out by the gentlemen of the organization.

Saturday evening Elena Gerhardt, for whom Arthur Nikisch played the piano accompaniments, gave a program consisting of six Tchaikowsky songs which were wonderfully sung, the "Zigeuner Lieder" of Brahms and six Wolf songs. Another Wolf song was added as an encore, as was the Strauss "Serenade" and "Der Schmied" of Brahms.

Saturday afternoon I attended a musicale in the salon of Herrn and Frau Kirsinger, the South American millionaire merchant, and there heard a young English violinist, Blanche Hubbard, whose beautiful tone and musicianly style of playing made a decidedly good impression. As a salon musical is no place for a criticism, I defer until such time as the young woman makes a public appearance. Other artists heard were Fräulein van Velthuysen, who played four numbers; Mrs. Fish-Griffin, who sang one number, and a young woman, Elizabeth Saatz, from the studio of Mrs. Mackenzie Wood, who made a decidedly good impression in two groups of songs, the first being two Brahms numbers and the second two little "Bergerettes" out of the eighteenth century.

At a musicale Sunday afternoon at the Stillman-Kelleys some compositions by a young American composer, W. Otto Miessner, were sung by Mrs. North. They were selected from the two books of children's songs which are to appear in print in New York this month and a group of songs of recent compositions.

On Friday evening the well-known Parisian pianist Edouard Risler gave a Chopin evening, presenting the four ballades, four small compositions, the G Flat Impromptu, the E Major Scherzo and the F Minor Fantasia.

At the Nikisch rehearsal yesterday one of the finest performances of the Schumann Concerto ever heard by the writer was given by Harold Bauer. From beginning to end the playing was most manly and noble. His powerful fingers were able to make every note sound through the orchestra without there being the least display of effort nor any harshness of tone at all evident.

Mme. Maria Carreras is a pianist who has made an excellent reputation throughout Europe, and is particularly popular in Norway. Among other cities she has played with great success in Berlin, Hamburg, Cologne, St. Petersburg, Warsaw, Kiev, Vienna, Christiana, Bergen, Stockholm, Gothenburg and Rome, critics in all of these cities speaking in the highest terms of her abilities. Mme. Carreras is also very popular socially in Berlin, and is one of the few artists here who can make a concert pay. Several propositions have been made her for American tours, but so far she has not accepted any, although it is more than likely that satisfactory arrangements will be concluded in the not far distant future.

S. C. Bennett gave an interesting talk Friday afternoon at the Woman's Clubrooms. His theme was "Principles in connection with the development of the singing voice." He spoke most interestingly for an hour, and gave and illustrated many valuable points for singers. Mr. Bennett has been meeting with very gratifying success since he located in Berlin.

CHARLES H. KEEFER.

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SAN DIEGO, CAL., Oct. 21, 1909.

To the Editor of MUSICAL AMERICA:

Your paper of October 16 is truly a commendable issue.

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A word of praise is small return for the benefit derived by your subscribers.

Cordially, P. DOUGLAS BIRD.

## MRS. LOWRIE TO RESUME STUDY UNDER GODOWSKY

Will Prepare to Become Concert Pianist—Abandoned Previous Trip to Defend Divorce Suit

Mrs. Marion Gilhooley Lowrie, whose marital troubles have occupied a prominent place in the courts of late, sailed from New York on the American liner *St. Paul*, Saturday, to perfect her study of the piano in Vienna under Godowsky. On her return to America she will become a concert star.

Mrs. Lowrie, who is only twenty-two years old, embarked from New York on the *Teutonic* several months ago, but after the ship left Quarantine saw by the newspapers that her husband, Frederick Ellis Lowrie, a Wall street broker, had applied to the courts to reopen their divorce case. Mrs. Lowrie insisted that she be landed so that she might return to defend her suit, but this being impossible, she finally clambered down the side of the ship and returned to the city on a pilot boat after a thrilling experience of a day off Sandy Hook.

Mrs. Lowrie is a daughter of Judge Peter J. Gilhooley, of Elizabeth, N. J.

## SEMBRICH IN MONTREAL

Her Singing in Well-Chosen Program Awakens Audience to Enthusiasm

MONTREAL, Nov. 6.—Mme. Sembrich's mature and beautiful vocal art made her concert of last night memorable for an audience notable both for size and fullness of appreciation. She opened an admirable program with the brilliant aria from Verdi's *Ernani*, "Ernani Involami," which was followed by a beautiful lieder of Bizet's, the charming little fishing song which Dr. Wullner also sang here. This was sung with a dainty grace all Sembrich's own.

Another song, Dr. Arne's old English ditty, "The Lass with the Delicate Air," which Mme. Marchesi made a favorite here, was also sung by Mme. Sembrich, with a delicious humor that was made all the more winsome by her rather quaint English, and fairly delighted the audience. One of the most pleasing of her efforts was Strauss' favorite waltz song, "Voce di Primavera," which was exactly suited to her voice and style, and was given with a sensuous dreamy charm that won for the songstress an enthusiastic recall.

Frank La Farge added to the value of Mme. Sembrich's performance by his sympathetic accompaniments.

The most striking feature of the Vienna opera season this Fall has been the newly cast revival of "Faust," with Lucile Marcel, the American soprano, as *Marguerite*.

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## SEMBRICH AGAIN IN NEW YORK RECITAL

Popular Prima Donna Gives a Characteristic Program in Carnegie Hall

With a smile which was a song in itself, and bowing repeatedly, Mme. Marcella Sembrich awaited the cessation of the long-continued applause which greeted her on her appearance at her recital at Carnegie Hall, Tuesday afternoon, Nov. 9. It was her first New York appearance since the brilliant occasion of her farewell to the stage at the Metropolitan Opera House last season, and her many friends and admirers seized the opportunity to hear her, and filled the hall to the doors. She gave the following program:

Part I.—Classical Airs: Bach, *Mein Gläubiges Herze*; Paradies, *Quel ruscelletto*; Handel, *"Oh, Sleep, Why Dost Thou Leave Me,"* and *Hallelujah* from *"Esther."*

Part II.—Classical German Songs: Schubert, *"Trockne Blumen,"* and *"Eifersucht und Stolz";* Schumann, *"Stille Thänen,"* and *"Röslein, Röslein";* Brahms, *"Die Mainacht,"* *"Sonntag"* and *"Der Schmied."*

Part III.—Modern Songs: Massenet, *"L'Ame des Oiseaux,"* and *"L'Eventail";* Strauss, *"Allerseelen";* La Forge, *"The Shepherd"* and *"An einen Boten";* Nediadamski, *Otwórz Janki;* Arthur Foote, *"There Sits a Bird on Every Tree."*

Mme. Sembrich proved herself once more an incomparable mistress of song. Perfect art, of a character comprehensible to its auditors, has an entirely compelling power. It was such a power with which Mme. Sembrich swayed and enchanted her hearers on Tuesday afternoon. Walter Pater speaks of a certain writer's art as carved in ivories of prose. Mme. Sembrich's art is carved in ivories of song. She imparts to each song that she sings a linear purity that makes it unforgettable. Her art is essentially musical, and while a constant play of literary and dramatic interpretation delicately suffuses it, it is wholly devoid of a disturbing over-mentality.

The warblings of the *Hallelujah* from *"Esther"* displayed the singer's astonishing command over the Handel coloratura. The charm of her Schubert interpretations was inimitable. Schumann's divine *"Stille Thänen"* comes from the heart of all music, and Mme. Sembrich revealed in her singing of it a capacity for the revelation of beauty that lifted the entire audience upon a wave of inspiration. She was obliged to repeat the song. The ingratiating charm of the *"Röslein"* she expressed in perfection.

Strauss's *"Allerseelen"* she also had to repeat, as well as the second of M. La Forge's songs, a scintillating little work with an outburst of brilliance at the end. The first La Forge song has a quiet charm that was not lost upon the audience.

Encores were in order after each group, and at the close of the second group the masses of flowers which were presented the singer made a great heap covering the piano, while still others were piled on the floor.

M. La Forge played the accompaniments literally "by heart"—not without notes merely, but with the greatest sympathy and devotion.

## MUCH OPERA FOR ATLANTA

Music Festival Association May Give Season in Addition to Metropolitan

ATLANTA, Nov. 8.—Atlanta is rejoicing in the prospect of a week of opera, in the Spring, and already over fifty thousand dollars has been subscribed by the business men of the city for that purpose. About a week ago it was suggested that the Atlanta Music Festival Association have a week of grand opera instead of a series of concerts similar to those held last May in the big Auditorium, and this may be done. The Metropolitan Opera Company will present five of the following operas: *"Faust,"* *"Aida,"* *"Il Trovatore,"* *"Madame Butterfly,"* *"La Tosca"* and *"Cavaleria Rusticana,"* the choice to be left to a popular vote of the citizens of Atlanta.

The operas will be staged in the Auditorium, of which the seating capacity is eight thousand. The stage is large enough to accommodate five hundred. A proscenium will be erected, and a special pit will be built for the orchestra.

Last May the Music Festival Association management cleared over fifteen thousand dollars, which went towards paying for the big fifty thousand dollar Austin organ, which will be ready for the opera week. The following men are officers of the association: Colonel W. L. Peel, John E. Mur-

phy, James R. Gray, W. Woods White, V. L. Kriegshaber, R. S. Wessels, Ben Lee Crew, G. W. Wilkins, General Clifford L. Anderson, Victor Lamar Smith and C. B. Bidwell. L. B. W.

## MME. MARCHESI IN DETROIT

Her Audience Small in Numbers but Big in Appreciation

DETROIT, Nov. 6.—Mme. Blanche Marchesi appeared before an appreciative, if rather small, audience last Sunday afternoon at the Detroit Opera House. Her program was an especially attractive one, and she received an innumerable quantity of recalls. *"Soft Falling Snow,"* by Lie, created much enthusiasm. As sung by Mme. Marchesi, it is truly fascinating, and keeps running through the auditor's head for days and days. Mme. Marchesi caused much favorable comment when she was here last year, but somehow the Sunday afternoon concerts are not a success in this city.

The Detroit String Quartet, after strenuous rehearsals of several months, will give its first concert this season at the Temple Beth El on November 28. The personnel is the same as last year: First violin and director, Edmund Lichtenstein; second violin, Alexander Levey; viola, Hans Weissman, and 'cellist, Mme. Elsa Ruegger-Lichtenstein. The first program will present Beethoven's first quartet and the well-known, inspiring quartet by the Russian composer, Borodine.

Detroit will have the pleasure of hearing Tilly Koenen this season. C. S.

## BROOKLYN TRIO PLAYS

Tollefsen Organization Attracts Large Audience to Hotel Astor.

The first musicale of the present season of the New York Mozart Society took place at the Hotel Astor on Saturday afternoon, November 6. The program of ensemble numbers and solos was furnished by the Tollefsen Trio, Carl Henry Tollefsen, violinist; August Schnabel-Tollefsen, pianist, and Vladimir Dubinsky, 'cellist.

The program contained the trio in E Major by Mozart; a valse caprice, *"Man lebt nur einmal,"* Taussig, for piano solo; Adagio, Ries, and Hubay's *"Scenes de la Czardas,"* for violin; Cantabile, Cui, and Chanson, *"Napolitaine,"* by Casella, for 'cello.

This organization has been long and favorably known, and its reputation was sufficient to attract an audience of over 1,100, standing room being at a premium. The trio was given a finished rendition, the finer details of the Mozart music being brought out with clearness and a conception of their varying values.

The solos proved the several artists composing the trio to be musicians of no mean ability. Trios are, as a rule, composed of musicians who either cannot, or will not, attempt solo work, but these three players not only show that they know how to sink individuality in an ensemble work, but also that they have not lost the originality and freedom so necessary for solo performances.

## TWO PIANISTS WITH ORCHESTRA

Boston Symphony Engages Harold Randolph and Ernest Hutcheson

Messrs. Harold Randolph and Ernest Hutcheson, who created such a sensation in the musical centers last season in their two piano recitals, have just been booked by their manager, Frederick R. Huber, of Baltimore, for two appearances with the Boston Symphony Orchestra, in Boston, on February 17 and 18. They will also play with the Philadelphia Symphony Orchestra in Baltimore, on February 7, besides giving recitals in the various cities. They will play the Mozart Concerto for two pianos and orchestra, which will be a novel as well as interesting attraction.

Seldom before have two artists of such high calibre joined in recitals of this kind, and the musical world may well expect a treat of the highest order. Both men are pianists of exceptional ability, and as ensemble players show extraordinary skill in the perfect blending of the two parts and the nice balancing of the pianofortes.

## Dedication of New Organ at St. George's

A new South Chancel organ, the gift of J. P. Morgan, senior warden of St. George's Church, will be dedicated this coming Sunday evening, November 14, at eight o'clock. A new church cantata, composed especially for the occasion by Homer Norris, organist and choirmaster at St. George's, will be sung by the full vested choir of one hundred voices, assisted by soloists.

## RACHMANINOFF IN OPENING CONCERT

Both His Compositions and His Playing Find Favor with Northampton Audience

NORTHAMPTON, MASS., Nov. 5.—The distinguished Russian composer and pianist, Sergei Rachmaninoff, made his American debut last evening with a recital of his own compositions at Northampton in the Smith College hall. This recital, delayed a day by Rachmaninoff's late arrival from Europe, was the first concert in the excellent series arranged for this season by the Smith College music department. The hall was well filled and many came from a distance to hear a composer whose works have won such high favor with the musical public of America.

It is primarily as a composer that Mr. Rachmaninoff is making the present tour, during which he will give, for the most part at least, only programs of his own music. Yet it quickly became apparent that he is an exceedingly accomplished and interesting pianist who would be welcome if he came merely as a virtuoso. On the concert platform he presents the aspect of the composer rather than of the seasoned concertizer. His manner is a little brusque and shy, and he comes directly to the matter at hand with no nonsense. On the strength of his recital last night it should be safe to expect a notable success for his American tour. Both his music and his playing have flavor, and he offers an interesting personality. Amateurs of music will have a chance to discuss whether he achieves more success in his extremely serious and ambitious large works in the modernized classical forms, or in the smaller genre pieces by which he is most widely known. Both were represented on the Northampton program, which opened with his striking sonata in D Minor, op. 28, which, though no label is attached to it, he calls in private the *"Faust"* sonata. There are three movements, one for Faust, one for Gretchen, and one for Mephistopheles. Though like Richard Strauss he has suppressed his *"program,"* the literary inspiration may be taken as accounting for much of what seems at a first hearing obscure. It is a strong, original and worthy sonata, probably worthy to be ranked with those of MacDowell, and presenting some of the same defects, notably a lack of continuity in emotional appeal. It is, nevertheless, full of beautiful passages, and the finale shows the fiery energy which some of his other works have already revealed.

The second group was made up of four smaller compositions, *"Melodie,"* *"Humoresque,"* *"Barcarole"* and *"Polichinello."* Of these the last is the best known, and its savage monotony is highly effective. The gem of the group was the *"Barcarole,"* a really lovely little composition which should become a classic. It served to bring out the beautiful quality of Mr. Rachmaninoff's tone in cantabile passages. The *"Melodie"* and the *"Humoresque"* are also characteristic and charming. The program closed with four of Mr. Rachmaninoff's celebrated preludes—the ones in D Major, D Minor, G Minor and C Sharp Minor. Of these the last has had a great and well-deserved vogue, and it is perhaps, on the whole, the best of the four, yet the one in D Minor presses it closely.

## GEORGE COPELAND'S RECITAL

Noteworthy Program Presented by Well-Known Boston Pianist

BOSTON, Nov. 8.—George Copeland, pianist, played in Chickering Hall on November 2. His program consisted of three movements from Bach's Fifth English Suite; an etude and the ballade in A flat, of Chopin; Schumann's *"Symphonic Studies";* *"Le Petit Berger,"* *"Danse Sacree—Danse Profane";* *"Reflets dans l'Eau,"* *"Poissons d'Or";* *"Et la Lune Descend sur le Temple qui Fut,"* Debussy; *"Dances Espagnoles—El Albacin,"* *"Ara-on,"* *"Triana,"* *"Malaga,"* Albeniz.

The pieces by Albeniz and Debussy's ravishing little piece, *"Le Petit Berger,"* were played for the first time here in public. The Chopin Ballade was given a convincing performance. Convincing, because while you protested at certain sins of omission, the sheer momentum of the playing was such as to silence most objections. Nor was Mr. Copeland his distinctive self until he came to Debussy, in whose music he always excels. He is a pianist of remarkable qualifications. He can meet Debussy

half way, and you must do that, for Debussy will not advance himself. The sacred and profane dances are stiff, ceremonial, impressive as the old Egyptians with their sensual dances and religious ceremonies. The pieces are like a voice from the far and inscrutable East. The Sphinx and desert temples have something to do with them. Who ever translated with the most mysterious, inexplicable faithfulness, *"Reflections in the Water?"* Debussy has done that. Debussy has caught the paganism of sporting goldfish and translated that into tone; and he has written with unutterable reminiscence of the old temple that stands in the silent moonlight.

There should have been a pause between this group and the pieces of Albeniz that followed. They are of the earth, earthy, with much color and rhythm. The *"Malaga"* is of them all the best constructed and the most effectively written. Mr. Copeland gave a brilliant performance of these pieces, and added to the program. O. D.

## CHAMBER MUSIC IN BUFFALO

D'Youville College Series Begun by Mme. Blaauw and Ball-Gould Quartet

BUFFALO, Nov. 8.—The series of six Saturday chamber music concerts, arranged by the sisters of d'Youville College and Mount Saint Joseph Academy, and given under the artistic direction of Mme. Blaauw, opened Saturday at d'Youville College.

The performers were the members of the Ball-Gould Quartet and Mme. Blaauw. The quartet comprises Joseph A. Ball, Hugo C. Hoffman, George A. Gould and T. Amesbury Gould. The musical offerings were Schumann's E flat major quintet for piano and strings, opus 44; a quintet in E Minor, op. 5, by Sinding, for the same instruments, and two movements of the D Major string quartet by Haydn.

The performance of these numbers was marked by a delightful smoothness and unity and a balance of tone which could hardly be improved. Many a chamber music program by professionals of far more pretension has been less well given.

## MRS. TAFT IN AUDIENCE

Boston Symphony Performs Before Distinguished Washington Gathering

WASHINGTON, D. C., Nov. 9.—Under the local management of Mrs. Katie Wilson-Greene the Boston Symphony Orchestra gave its first concert of the season this afternoon at the National Theater before a large and distinguished audience. Those occupying the boxes were Mrs. William H. Taft, Mrs. Arthur Carsons, Mrs. C. A. Williams, Mrs. Z. Leiter, Mrs. Carlyle, Mrs. R. T. Mann, Mrs. James McMillan and Mr. and Mrs. A. Lisner. The Symphony of the evening was the Tchaikowsky No. 5 in E Minor, and the other numbers by the orchestra were the Beethoven Overture from Goethe's *"Egmont"* and Granville Bantock's Overture *"Pierrot of the Minute."* The last was heard for the first time and is considered one of the most attractive novelties of the season.

The soloist was Mme. Corinne Rider-Kelsey, who sang *Agatha's* aria from *"Die Freischütz,"* Weber, and *"Dove Sono"* from *"The Marriage of Figaro,"* Mozart.

W. H.

## "GALLIA" SUNG IN BROOKLYN

Tali Esen Morgan Directs Performance Heard by 2400 People

Tali Esen Morgan and his Brooklyn Baptist Temple choir of two hundred voices gave Gounod's *"Gallia"* to an audience of twenty-four hundred people, filling every seat in the temple, and it is estimated that five hundred were unable to gain admission. Beatrice Fine sang the solo parts and Edgar L. Fulmer was the organist. A small orchestra of fifteen assisted. Percy Hemus sang *"A New Heaven and a New Earth,"* from Gaul's *"Holy City";* Kathryn Gunn-Stahley gave a violin solo, and the choir gave among other numbers, the *"First Christmas,"* by Barnaby, and *"As It Began to Dawn,"* by Vincent.

These musical services on the first Sunday evening of each month are a new feature in the Temple, and take the place of the regular preaching service. They have become immensely popular, and have now become a permanent feature. On the first Sunday evening in December the *"Nativity"* will be given by the choir, orchestra and a quartet of well-known soloists.

## Divorce for Grace Van Studdiford

ST. LOUIS, Nov. 8.—Grace Van Studdiford, comic opera prima donna, has been granted a divorce from Charles Van Studdiford, a traveling salesman.



## GREAT APPLAUSE AT ANNUAL RECITAL OF SCHUMANN-HEINK

**Contralto's Art Attracts Large and  
Appreciative Audience to  
Carnegie Hall**

Mme. Schumann-Heink, whose New York recitals in Carnegie Hall are now looked forward to with the interest that has attended the recitals of a Galski or a Sembrich made her first metropolitan appearance of the season on Friday afternoon in a program that was well selected, and showed her versatility. Mme. Schumann-Heink's program was as follows:

Five songs by Felix Mendelssohn: a Schubert group containing "Gretchen am Spinnrad," "Der Tod und das Mädchen," "Rastlose Liebe," "Der Doppelgänger," and "Der Erlkönig"; "Feldensamkeit," "Sapphische Ode," and "Von ewiger Liebe," Brahms: "Traum durch die Dämmerung," and "Befreit," Strauss: "Wiegenlied," Stein: "Ah, love but a day," Beach: "Children's Prayer," Reger: "Irish Love Song," Lang: "Danza," Chadwick.

The unique feature of the program was the beginning group by Mendelssohn. The use of Mendelssohn songs is an experiment seldom tried in these days of modern harmonies, and though Mme. Schumann-Heink sang them well and even made certain of them interesting, the experiment will not be often tried. To tell the truth, these songs, while eminently singable, are just a little too sentimental for the audiences which are becoming used to Debussy and Strauss.

The singer was, of course, entirely at home in the songs of Schubert, Brahms and Strauss, and sang them with an understanding and power that made the repetition of several of them imperative. As far as the interpretation of these songs goes, Mme. Schumann-Heink is the foremost singer in America to-day.

Mme. Schumann-Heink has already established a worthy precedent in her inclusion of English songs in her programs, and her program at this recital was no exception to her rule. She was rewarded for so doing by receiving the heartiest applause during the afternoon for the songs of this group, some of which had to be repeated. Since her career in America began, this singer has consistently endeavored to make known the songs of American composers, and her example might well be followed by other singers, for their own benefit as well as that of the native composer.

The audience was a typical Schumann-Heink audience, which is tantamount to saying that the applause was enthusiastic throughout the afternoon. At the close of the recital many flocked to the stage, and



Photo Copyright by Marceau

**ERNESTINE SCHUMANN-HEINK**  
**America's Celebrated Contralto, Who  
Gave Her Annual New York Recital  
Last Saturday**

the great contralto graciously added numerous songs to the program. The floral offerings were plentiful and gorgeous.

Mme. Schumann-Heink was in excellent voice, and again proved that her concert career is to be characterized by a development of the finer side of her art. Her voice was more completely under her control than it used to be, and her singing of some of the more delicate numbers was a marvel of artistic repression. Her personality is as potent as ever.

Press comments:

That Mme. Schumann-Heink's art as a *lieder* singer had only mellowed with time was evident from yesterday's recital. The beautiful voice was there, as rich, as powerful, as organlike as ever. Of effort in singing there appeared to be none, and the singer's control of her voice was practically perfect.—*New York Tribune*.

The applause was spontaneous and frequent, and the audience and singer were almost immediately on intimate terms with each other.—*New York Times*.

Mme. Schumann-Heink was in good voice and did ample justice to the long and varied program, which ranged from Schubert to modern composers. She was probably at her best in the Brahms group, singing "Feldensamkeit" exquisitely. Mrs. Katharine Hoffman played very sympathetic accompaniments.—*New York Herald*.

Vincent D'Indy's second symphony, in B flat.

Mr. Gericke gave the first performance of this work in Boston and the second in America, in 1905. D'Indy himself conducted it at one of the concerts within a few weeks after, and it may be said here that D'Indy's performance was far inferior to Mr. Gericke's. The second performance, in fact, only served to strengthen the impression of the first, that this was with no known exception a succession of the ugliest sounds ever put on paper. Last Friday afternoon everyone listened with the utmost attention, and, after Mr. Fiedler had been twice recalled, his men rose with him to acknowledge the approval of the audience.

In attempting to comment on music such as this the impossibility of adequate expression in type comes over one with more crushing emphasis than ever. I think that no composer stands higher than D'Indy in his immeasurable work. He is by the side of the greatest Bach. As rabid as the remark may seem, I believe that Beethoven would to-day most earnestly endorse each page. This is indeed a symphony after Beethoven's ideal; granitic, eternally enduring in its positively formal adherence to the laws evolved by the German master. Columns could be devoted to the harmonic and the rhythmic structure of the composition. No man has gone so far in the psychology of rhythm as D'Indy. Hearing this, one is dumbfounded, and the colossal passages of Strauss are by comparison pots of notes flung on music-paper.

Now Strauss is easily the greatest man of this generation, one of the great leaders of the world's thought. D'Indy has nothing to do with either generations or world's thought, for his music is concerned with the centuries past, and the ages to come.

No art has developed with such incredible rapidity as music. Every day its expressive range is further widened and deepened. There is nothing in the world of sense or thought or emotion that cannot be truly reflected and apotheosized in its magic mirror. But the great essence of music, as the essence of an individual, is something higher and purer than all this, something that may no more be reached or defined than infinity, and it is here that D'Indy invites his soul.

Music is oftenest the hand-maid, not the unapproachable goddess, of man's aspirations. I resent Philip Hale's commentary, that this symphony, its two principal themes, which first, apparently, war with each other, and later unite in a triumphant chorale, expresses the victory of righteousness. What has this art to do with righteousness? Let it not be tainted with such a mean and superfluous thought.

There is the grandeur, the inexorable claim, the impersonal exaltation of utter strength in these pages. It is a man writing absolutely for himself. Let us applaud the genius that has gone out of its way to produce the perfect, severe beauty of the material that makes the warp and woof of this symphony. The shrill leap of a seventh in the flute phrase of the introduction is in itself the germ of mighty achievement; and this flute, how wondrously it sings in the slow movement, over a pulsating accompaniment of the strings? Beauty is at a white heat throughout the work, and its manifestations are not short of the sublime. D'Indy followed closely in the footsteps of his master, Franck, in his form, while there is not the slightest resemblance in the substance. But in marshalling all the themes that have gone before, in the finale, D'Indy arrives at a complexity, a contrapuntal richness such as Franck never attempted, and the grandeur of his vision is not to be described. Finally, these themes and counterthemes which are continually changing their aspect merge into each other, lose lesser identity, become texture of the advancing choral. Remembering that marvelous passage, it does not seem that one could conceive anything so grand. We have drama, philosophy, religion, simple and complex emotions and sensations in tones, but this is ART.

OLIN DOWNES.

### HOME MUSIC FOR BALTIMORE

**Former Peabody Conservatory Director  
Advocates It in Letter from Europe**

BALTIMORE, Nov. 8.—Charles A. Derlin, a well-known musician of this city, and a close friend of Asger Hamerik, formerly director of the Peabody Conservatory, has received an interesting letter from Mr. Hamerik, in which the latter refers to Baltimore as a music center. Mr. Hamerik is now living in Copenhagen. His letter states:

"My interest in Baltimore's musical welfare is still so warm that I cannot help hoping the needed inspiration may come some day to revive its own concerts. I am convinced that the time must come when Baltimore will not be satisfied merely to listen passively to transient symphony concerts by outside concerns, however excellent in themselves; but, like its European sisters, will crave a permanent home association for symphonic music, in which its own sons and daughters can take part. No matter how much education one may have, if one has no part in such culture it amounts to but little in making up the truly educated man."

W. J. R.

### Lillie Lawlor Back

Lillie Lawlor, the American singer who has lived recently in Paris, and who came into prominence because of her friendship for Mrs. Cornelia Baxter-Tevis-McKee, when the latter divorced A. Hart McKee, the rich Pittsburger, returned to New York by the American liner *New York* on Saturday.

Leonore Wallner, whose American tour announced for last season was cancelled, gave a recital in Berlin recently.

## MAUD POWELL WITH THOMAS ORCHESTRA

**Beethoven Concerto Receives Memorable Performance at  
Chicago Concert**

CHICAGO, Nov. 8.—Melody pure and simple from the pen of its greatest and one of its earliest expositors, Johann Wolfgang Mozart, furnished the major portion of the fourth program presented by the Theodore Thomas Orchestra last Friday afternoon in Orchestra Hall. Many directors might dodge their responsibilities in the matter of revealing the most graceful of classicists, but not Director Stock, for he took works not of the most popular or best known and gave them a reading that aroused interest and inspired admiration.

Despite the spell that might be woven, there was lack of interest in the overture to the "Elopement from the Saraglio," which was, with all due respect to the charm of the Mozartian pen, a trifle prolix. Then came a little Serenade (Kochel, 525) that was, in contrast, fragrant and invigorating. Naturally, with these selections the strings were chiefly utilized, and it must be confessed there were some slight disagreements as to pitch which had a marring effect, inasmuch as Mozart, above all music, requires accurate tonal values.

The orchestral body came back in better shape in the heavier work, the Symphony in G Minor, one of nearly half a hundred that Mozart wrote which still lives, and is, strangely enough, in a minor chord. This great work is said to have been written by Mozart in ten days (a feat that might justly attract the attention and emulation of the versatile Oscar Hammerstein).

Although all the music of Mozart has a beauty of simplicity and is refreshing and inspiring, it is vexed by many technical difficulties, particularly in the first movement of the Symphony which requires a great deal of orchestral deftness and dexterity, as well as splendid discipline for an instrumental body, and the performance of the work in its entirety was eminently worthy of the approval it aroused. It was a matter of genuine satisfaction that an American representing the most advanced status of woman artistically, Maud Powell, the violinist, should have been selected as the first soloist of the season. It is likewise consoling to pride that she was a native of this State, and now occupies an eminence second to none of her sex. In previous concerts she has heroically advanced novelties in the concerto line, notably Sibelius and Brahms, but this time she chose to elect something even more difficult, and a composition of the greatest work and significance, in the Beethoven Violin Concerto. Few of the works of this myriad-minded musician are more intimate or seemingly natural than the violin concerto, and its sympathetic qualities were admirably and surprisingly exemplified by Miss Powell. She gave it a dignity and authority that developed its nobility and showed alike its humor and beauty. She seemed to compass its vast range of tonal color with comparative ease and grace, and met the technical demands with facility. She easily won the audience for her own, and in response to rapturous recall gave its most appropriate supplement, Bach's Air for the fourth string. In Miss Powell's playing there is a rare force, finish and charm of personality to make her work singularly effective and satisfying.

C. E. N.

### American Baritone's Success in Naples

NAPLES, Nov. 1.—Irvine Myers the young American baritone, a pupil of Oscar Saenger, has just been engaged to sing the leading baritone rôles in "Aida," "La Gioconda," "Traviata," "Il Trovatore" and "La Nozze del Destino," at the Teatro Bellini, in this city. Myers has one of the most beautiful baritone voices on the Italian operatic stage. He is a protégé of Charles E. Bushnell, the Standard Oil magnate.

## A NOTABLE READING OF D'INDY SYMPHONY

**Conductor Fiedler Receives Ovation  
at Fifth Concert of the Boston  
Orchestra**

BOSTON, Nov. 8.—The fifth rehearsal and concert of the season by the Symphony orchestra provided one of the most interesting concerts that have been given for some time in Boston. Memorable is a better word. Geraldine Farrar, clad in a remarkable hat and gown, sang charmingly a charming old air from Gréty's *Sylvain* "Je ne sais pas si ma soeur aime," and she was more fortunate in the Prodiol Son's recitative and aria from the cantata of that name by Debussy. Miss Farrar sang better at her recent recital here, but still she sang uncommonly well, and if that is not a pretty compliment I will resign this correspondence.

But this was not the feature of the memorable concert. The event of this uncommonly brilliant musical Winter, was the performance, for the third time here, of

"Her performance of the arrangement of Bach's Organ Concerto reminded one of Carreno, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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Bessie E. Rollins, for five years organist at the Third Baptist Church, of Springfield, Mass., has tendered her resignation and will go to Cleveland.

The Kneisel Quartet opened its second season of chamber music concerts in Newark, N. J., November 4, under the local management of Gustav P. Gunther.

A brilliant recital was given in Columbus recently by Mrs. Dolores Maxwell, contralto; Mrs. Sylvia Dresbach, pianist, and Mrs. Wilbur Thoburn Mills, accompanist.

The distinguished Danish 'cellist, Herman Sandby will be the soloist when the Philadelphia Orchestra opens its series of five concerts in Baltimore on November 15.

The New Haven Oratorio Society will give one concert this season, singing "Elijah" on January 27. Rehearsals begin on Thursday, November 4, at College Street Hall, New Haven.

Charlotte Woods, of Hatfield, has been elected teacher of music in the public schools of Hadley, Mass., to take the place of Christine Reece, who resigned recently to continue her studies.

Dr. Franklin Lawson, lyric tenor, continues to conquer admiration in his Canadian tour, the critics of Toronto, London and Hamilton, Ont., uniting recently in a pæan of praise for his performances.

Willy Lamping, the 'cello virtuoso, has returned to this country after a successful concert tour in Germany, and has accepted the position of instructor of the 'cello classes at the Brooklyn Conservatory of Musical Art.

Mme. Peckham, vocal teacher, whose home studio is at No. 2682 Broadway, New York, has taken an additional studio in the Metropolitan Opera House Building, and will be there Tuesday and Friday afternoons and evenings.

Mme. Von Unschuld has introduced at the Von Unschuld University of Music, Washington, D. C., a class of chamber music for the benefit of her pupils. The Von Unschuld Club will give its first recital the last of this month.

Three of Hartford's best-known musicians, Mrs. Grace Preston-Naylor, vocal soloist; Samuel Leventhal, violinist, and R. H. Prutting, pianist, gave a concert in Rocky Hill, Conn., November 4, to the enjoyment of a large audience.

The Reconciliation Choral Society, of Brooklyn, is making splendid progress with Gaul's stirring historical cantata, "Joan of Arc." Director Wilbur A. Luyster is highly elated with the work of the society at this early stage of the season.

The first artist recital of the Women's Music Club of Xenia, O., was given on October 25. Millicent Brennan, the well-known dramatic soprano, was the major artist, and her accompanist was Janet Ramsey, of Columbus, a rising young pianist.

Lina Cavaleri, of the Manhattan Opera Company, has been notified of her father's death in Rome, Italy. He was Floridio Cavaleri. He left a widow and two children, the opera singer and a son, Orestes Cavaleri, who is in business in New York.

Aagot Julsrud, coloratura soprano and pupil of Paolo La Villa, of the College of Music in St. Paul, has been elected an active member of the Minneapolis Ladies' Thursday Musical Club. The trial number which she sang was Poch's Theme and Variations.

Mary Christie, of North Adams, Mass., a pupil of David Roberts, has begun an engagement as soprano soloist of the Ashbourne Presbyterian Church in Philadelphia. For some time she has been a member of the quartet of the Adams Congregational Church.

The Springfield School of Music, with studios at No. 40 Maple street, Springfield,

Mass., has announced the opening of its season in the instruction of voice, piano, violin, organ and conducting. The instructors are Arthur H. Turner, Mary H. Steele and Laura S. Jones.

Among the recent compositions from the pen of H. Alexander Matthews is a cycle of songs, written for and dedicated to Frank Oglesby, the Philadelphia tenor. The words are by Thomas S. Jones, Jr., and the cycle is being published by the Oliver Ditson Company, Boston.

"The History of Irish Music" was the subject of a lecture at Poli's Theater, Springfield, Mass., Sunday, by the Rev. James P. Moore, of that city, who has made a study of Irish music for many years. Mr. Moore sang Irish ballads pleasingly to his own accompaniment.

At the Crerar Memorial Presbyterian Church of Chicago, on October 31, a special song service was given by the choir—Mrs. Alma Hays Reed, soprano; Miss Edith Atkinson, contralto; Grant T. Reynard, tenor; George P. Slichter, bass; Mrs. Luella Clark Emery, organist and director.

The program of the first public sonata recital at the Stuyvesant Theater, New York, to be given by Mr. and Mrs. David Mannes on Sunday evening, November 14, is as follows: Brahms, Sonata in A Major, op. 100; Beethoven, Sonata in C Minor, op. 30, No. 2; Pierne, Sonata in D Major, op. 36.

At last Sunday afternoon's organ recital of the Florence Harkness Memorial College for Women, connected with Western Reserve University, Cleveland, Professor Charles E. Clemens, organist and director of music for the college, played selections by Josef Rheinberger, Robert Fuchs, Faulkes, Dvůřák and MacMaster.

A benefit concert was given November 1 by Morley Fraser, the popular lyric tenor, at Golden Gate Commandery Hall, San Francisco. The artist sang several favorites from English and French ballads. Chief among the other artists on the program was Lillian Hannan, the lyric soprano, who rendered the "Flower Girl" from Bevington in costume.

Frances Marie Fisher gave a very interesting program of Bach piano numbers October 29, before the Research Club, in Pataskala, O. Among the numbers were Fugue in C Major (four voices), Aria from Pentecost Cantata, a Minuet, Gavotte, Sarabande and two Bourrees. Miss Fisher is one of the most promising young pianists of Columbus.

Mrs. Charles Farrow Kimball, soprano of the Third Presbyterian Church of Pittsburgh, met with so much success during her engagement at Rochester, N. Y., with the Pittsburgh Festival Orchestra that she has been re-engaged for the same work next year, and has contracted to appear for a week in January with the Rochester Symphony Orchestra.

"The Mikado" was sung by amateurs of Englewood, N. J., on November 5, under the auspices of the Tuberculosis Relief Association of Englewood. The cast included Arthur S. Witherspoon, Horatio Reuch, Lawrence Knickerbocker, William J. Simmons, Walter Ives, Dixie Battier, Mrs. Frank B. Probst, Mrs. Maxwell Ingraham and Beulah Dodge.

Much enjoyment was afforded by a concert given in Memorial Hall, November 5, by the Smalley Trio of Boston and Howard J. White, basso. The trio did excellent work, and Mr. White, who has a voice noteworthy for its power and range, sang songs by Wekerlin, Tours, Brahms and Speaks most effectively, and was ably assisted by his brother, Donald White, as accompanist.

The choir of Madison Avenue Methodist Episcopal Church, Baltimore, under the direction of Clara C. Groppel, rendered the Mendelssohn motet, "Hear My Prayer," for soprano solo and quartet, Sunday evening. The regular quartet, consisting of Sarah Williams, soprano; Christine Schutz, con-

tralto; Irvin Campbell, tenor, and Richard F. Fleet, basso, was assisted by Mrs. J. Frank Thompson.

At the regular monthly meeting of the Liszt Club of Newark, N. J., held November 3, a program including compositions by Mozart, Chaminade, S. B. Mills, Chopin, Dudley Buck, Moszkowsky and Mendelssohn was presented. Those assisting in its interpretation were Valeria Szvanska, Miles Martin, William Shambacher, Gertrude Kuebler, Mrs. Rich, Emily Pierson and Katherine Eymann.

An organ recital of a high order was given on Friday of last week at Trinity Church, Washington, D. C., by Oscar F. Comstock, assisted by Mrs. George F. Lippitt, soprano. Mrs. Lippitt sang two songs composed by Mr. Comstock, which were highly appreciated. They were "Joy to the World" and "Song of Penitence." Mr. Comstock's organ numbers included selections by Bach, Dethier, Foerster, Thome, Guilmant, Morandi and Dubois.

The first members' night at the Providence Art Club took place at the club, in Providence, Wednesday evening, November 3, and the special entertainment was a song recital by George Harris, Jr. Mr. Harris possesses a high lyric tenor voice of wide range, which he used with rare skill, and his fine rendering of a varied program gave pleasure to an appreciative audience. The accompaniments were admirably played by William Harkness Arnold.

The program of the Chopin Club, of Providence, as arranged by Mrs. Amy Rider Cheney, proved most interesting. It was given November 4, as follows: Sonata, No. 1, Haydn, Mrs. May Armstrong; Song Jensen, Mrs. C. L. Harris; Melody, Massenet, Miss Barbara Littlefield; musical items; Minuet, Mozart; "The Mill," Jensen, Mrs. George L. Arnold; "The Spirits' Song," Haydn, Mrs. F. S. Sibley; Variations, C minor, Beethoven, Mrs. George Deal.

George Albert Goulding, organist of the Christian Science Church of Providence, gave an organ recital November 4 at the Roger Williams Baptist Church, North Providence, presenting the following program: "Festal March," Calkin; "Romance" in D flat, Lemare; introduction to third act of "Lohengrin," Wagner; Variations on "Jerusalem the Golden," Sparks; "Triumphal March," Hollins; "Canzona," Wheelton; Sextet from "Lucia," Donizetti; finale, Truette.

Pupils of Lottie Holbrook Trumbo gave a piano recital at the home of Theresa Mueller, No. 2011 North Fulton avenue, Baltimore, November 3. They were assisted by Nellie Norris, soprano, and Charles Wright, 'cellist. The other participants were Lena Blacker, Virgie Snyder, Mary Lillian Buck, Edna Germack, Mildred Dondiken, Ida Sherman, Jennie Blacker Witte, Rena Snyder, Theresa Mueller, Florence Leonhardt, Myrtle Dondiken and Leo Linsenmeyer.

Music lovers of Branford, Conn., regarded with special pleasure the engagement there on Tuesday of Rose O'Brien, the well-known New York contralto, who a few years ago left Branford, her native town, to study under Mme. Mileke, in Wallingford, Conn. Thereafter Miss O'Brien studied a year with Lehmann in Europe and has made a rapid rise in her art. She was assisted in her song recital by Maurice Milke, violinist, and William Janashek, pianist.

Marie Schade, the eminent Danish pianist, was passing through Waukesha, Wis., during the recent convention of the Women's Clubs of the State, and happening to be a guest of friends there was induced to play at a gathering at Carroll College. Her appearance was the signal for a demonstration of delight, and her playing created a sensation. Miss Schade is making her home at present in Chicago, going from that city once a week to continue her work in Milwaukee.

Dallmeyer Russell's first recital at his studio in Pittsburg, October 15, was made particularly notable by the playing of the "Kreutzer Sonata," from memory, a feat which has not been performed in Pittsburg since Rubinstein and Wieniawski achieved it thirty years before. Luigi von Kunits played with Mr. Russell. Mr. Russell's next recital will be given at his studio on November 16. It will be a Bach and Liszt recital, with Mrs. Grace Clarke Kahler, soprano, as the assisting artist.

At the first "Ladies' Afternoon" at the Providence Art Club, Providence, November 4, an enjoyable musicale was given by Mrs. Emma Winslow Child, Mrs. Amy Rider Cheney, pianist; Mrs. Robert N. Lister, of Boston, soprano, and Amy East-

wood, accompanist. The piano duets by Mrs. Child and Mrs. Cheney were delightfully rendered, and Mrs. Lister's superb voice was heard to advantage in songs by Halévy, Thomas and Bizet. Miss Eastwood as accompanist to Mrs. Lister was most praiseworthy.

Esther White, who has assumed the direction of voice training in Miss Craven's school, in Newark, N. J., has entered upon her work there. She has been thoroughly trained, both as a singer and as a teacher, having studied for many years with Arthur D. Woodruff and also with Dr. Reinald Herman, of Rapallo, Italy, and Mme. Alice Garrigue-Mott, of New York. Besides her work in Miss Craven's school, Miss White teaches two days each week in New York, and has a large class of pupils in Summit, N. J.

Mme. Heller, originator and director of the Irish Ladies' Choir of 250, that recently toured Europe and America, was a recent visitor to Florence, Col., at the home of her niece, Mrs. T. M. Howells, a member of the choir. Mme. Heller was given a musical reception, October 26, and with Mrs. Howells gave a concert in the Methodist Church auditorium. Mme. Heller sailed from New York on the *Mauretania* Wednesday, November 3, after several recitals in Eastern cities, including New York.

The Hagerstown, Md., Choral Society recently presented "The Holy City" at the Academy of Music, under the direction of Thomas Cutty, before a large and appreciative audience. The production was a great success. The soloists were Mrs. Daniel A. Watkins and Mrs. G. A. Gardner, sopranos; Esta G. Main and Mrs. G. W. Rohrer, contraltos; Dr. R. H. Smith, tenor; J. A. Garver, bass. Instrumental soloists from Baltimore were Fritz Gaul, violinist; William Warner, trombonist, and Felice S. Iula, harpist.

Gaul's "Holy City" was sung at St. John's Protestant Episcopal Church, Waverly, near Baltimore, Sunday, under the direction of J. C. Bowerman. It was the first of a monthly series of song services and organ recitals by prominent organists of Baltimore, which will be given during the Winter and Spring. The soloists were Howard Robinson, tenor; Wanda Heckman, soprano; Mrs. Quarles, contralto, and W. Howard Dashiell. There was a trio composed of Miss Heckman, Ethel Barron and Mrs. Quarles.

A fine concert was given at the Musical Union headquarters, Baltimore, by well-known local artists, Sunday evening. The soloists were Violet Grossi, soprano; Harry Sokolove, violin; Mrs. John Farson, piano; Emile O'Dendhal, baritone, and Alfred Furthmaier, 'cello. There was a duet by Mrs. Henry C. Smith and Mrs. Farson, and vocal selections by the Columbia Quartet. Mrs. Alfred Furthmaier was the accompanist. Charles Weber's Fifth Regiment Band opened the concert with the overture, "Poet and Peasant."

Aurelio Fabiani, a talented young Philadelphia violinist, whose progress under the tutelage of M. B. Swaab, of that city, has been marked, will soon sail for Europe, to become a pupil of César Thomson, in Brussels. Fabiani has been in this country only five years. He is a Neapolitan, and will not be twenty years of age until next April. After four or five years in Europe, Aurelio will return to America and will enter the field of concert soloists. His aunt, Mme. Adele Fabiani, who is a noted coloraturist, is now in Italy, where she is having much success in concerts.

Something entirely new to Milwaukee in the way of a campaign of education for the musical public of the city has just been inaugurated. In order to arrive at a more intelligent conception of music as embodied in the oratorio, arrangements have been completed for a series of oratorio talks before musical organizations, church societies and various clubs. Mrs. B. J. Kellenberger, financial secretary of the Arion Musical Club, the leading choral organization of Milwaukee, is back of the movement, and will give the first of the talks before the Young Women's Christian Association.

A joint recital was given recently at the concert hall of the Library of Congress, Washington, D. C., by Lee Crandall, violinist, and Katharine McNeal, pianist. Their program was varied and received hearty applause from the large audience. The numbers played by Mr. Crandall, Miss McNeal accompanying, were Caprice, Robert Stearns; Peer Gynt Suite, Grieg; Russian Airs, Wieniawski; Melodie, Gluck; Gavotte, Gossec; Meditation from "Thais," Massenet; and Wastz-Serenade, Drdla. The solo selections of Miss McNeal included Prelude, Chopin, and La Campanella, Paganini-Liszt.



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

## Individuals

Arral, Mme. Blanche—Boston, Dec. 5.  
 Arriola, Pepito—Columbus, O., Nov. 25.  
 Barrere, George—New York, Nov. 18; Bryn Mawr, Pa., Nov. 19.  
 Blauvelt, Lillian—Louisville, Ky., Nov. 19.  
 Bland, John—New York, Nov. 17; East Orange, N. J., Nov. 18; Springfield, Mass., Nov. 25.  
 Bos, Coenraad V.—Milwaukee, Nov. 15.  
 Bron, Jascha—New York, Nov. 13 and 20; Columbus, O., Nov. 25.  
 Brockway, Howard—Boston, Nov. 16.  
 Carreno, Teresa—New York, Nov. 25.  
 Chase, Mary Wood—Aberdeen, S. D., Nov. 15.  
 Cockran, Alice Merritt—Painesville, O., Nov. 15; Minneapolis, Nov. 19.  
 Daniels, John—Hudson, Mass., Nov. 17; Jersey City, Nov. 19; Boston, Nov. 20; Worcester, Nov. 22.  
 De Moss, Mary Hissem—Irrington, N. Y., Nov. 13; Guelph, Canada, Nov. 23.  
 Erdody, Leo Wald—Chicago, Nov. 18.  
 Duncan, Isidora—Boston, Nov. 17; Washington, Nov. 23; Baltimore, Nov. 24; Philadelphia, Nov. 25.  
 Elwyn, Myrtle—New York, Nov. 21; Brooklyn, Nov. 26.  
 Fox, Felix—Boston, Nov. 18.  
 Gorham, Margaret—Salem, Mass., Nov. 16; Boston, Nov. 18.  
 Guckenberger, Margaret Gerry—Dedham, Mass., Nov. 16.  
 Halliday, Katharine—Worcester, Mass., Nov. 15; Rockland, Mass., Nov. 16; Boston, Nov. 21.  
 Hallock, Mary—Columbus, O., Nov. 23.  
 Holesco, Mona—Gardner, Mass., Nov. 16; Greenfield, Mass., Nov. 23.  
 Jomelli, Mme. Jeanne—Denver, Nov. 26.  
 Klein, Karl—Kirkville, Mo., Nov. 13; Oskaloosa, Ia., Nov. 15; Muscatine, Nov. 16; Davenport, Nov. 17; Council Bluffs, Ia., Nov. 19.  
 Koenen, Tilly—New York, Mendelssohn Hall, Nov. 17.  
 Kreisler, Fritz—Boston, Nov. 15; Milwaukee, Nov. 18.  
 Langendorff, Mme.—Lawrence, Kan., Nov. 19; Ottawa, Nov. 23; Emporia, Kan., Nov. 24; Salt Lake City, Nov. 27.  
 Mac Burney, Thomas—Chicago, Nov. 18.  
 Mannes, Mr. and Mrs.—Stuyvesant Theatre, New York, Nov. 14.  
 Marchesi, Blanche—Boston, Nov. 17; New York, Nov. 18; Boston, Nov. 22.  
 Mason, Daniel Gregory—Brooklyn, N. Y., Nov. 19 (lecture recitals); Nov. 26.  
 Mero, Yolanda—Mendelssohn Hall, New York, Nov. 17; New York, Nov. 23.  
 Miller, Christine—Pittsburg, Nov. 16; Wilkes-Barre, Pa., Nov. 19.  
 Nordica, Mme.—Brooklyn, Nov. 17; New York, Nov. 18.  
 Ohrman, Luella Chilson—New York, Nov. 15 and 20.  
 Ormond, Lilla—Columbus, O., Nov. 25.  
 Powell, Maud—Minneapolis, Nov. 21.  
 Rachmaninoff, Sergei—New York, Nov. 13; Hartford, Nov. 15; Boston, Nov. 16; Toronto, Nov. 17 and 18; Philadelphia, Nov. 26 and 27.  
 Salmon, Alvah Glover—Boston, Nov. 19.  
 Schumann-Heink, Mme.—St. Louis, Nov. 15; Kansas City, Mo., Nov. 17; Toledo, Nov. 22.  
 Sembrich, Mme.—Brooklyn, N. Y., Nov. 17.  
 Spencer, Janet—Columbus, O., Nov. 23.  
 Swift-Wesselhoft, Bertha—Salem, Mass., Nov. 16; Brockton, Mass., Nov. 18.  
 Thompson, Edith—Providence, R. I., Nov. 15.  
 Van Hulsteyn, J. C.—Baltimore, Nov. 26.  
 Wells, John Barnes—Wilkes-Barre, Pa., Nov. 16.  
 Werrenrath, Reinald—Kalamazoo, Mich., Nov. 15; Peoria, Ill., Nov. 16; Burlington, Ia., Nov. 22; Keokuk, Ia., Nov. 23.  
 Whitney, Myron W.—Trenton, N. J., Nov. 18.  
 Wilson, Flora—Kirkville, Mo., Nov. 13; Oskaloosa, Ia., Nov. 15; Muscatine, Ia., Nov. 16; Davenport, Ia., Nov. 17; Creston, Ia., Nov. 18; Council Bluffs, Nov. 19; Lincoln, Neb., Nov. 20; Denver, Nov. 23; Colorado Springs, Nov. 24; Salt Lake City, Nov. 26.

Winkler, Leopold—Troy, N. Y., Nov. 17; Newark, N. J., Nov. 19.  
 Wulner, Dr. Ludwig—Milwaukee, Nov. 15.  
 Young, John—New York, Nov. 13; Springfield, Mass., Nov. 15; Brooklyn, Nov. 17; Providence, R. I., Nov. 19.

## Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Bangor, Me., Nov. 22; Portland, Me., Nov. 23.  
 Balfour Concert Co.—Commerce, Tex., Nov. 15; Bouham, Tex., Nov. 16; Dennison, Nov. 18; Oklahoma City, Okla., Nov. 22; Lawton, Okla., Nov. 25; Chickasha, Nov. 26.  
 Boston Symphony Orchestra—New York, Nov. 13; Hartford, Conn., Nov. 15; Cambridge, Mass., Nov. 18; Boston, Nov. 20; Boston (Pension Fund), Nov. 21; Providence, R. I., Nov. 23; Boston, Nov. 26 and 27; Washington, Dec. 9.  
 Cincinnati Symphony Orchestra—Cincinnati, Nov. 26.  
 Herbert Orchestra—New York, Nov. 14, 21, 28.  
 Hess-Schroeder Quartet—Boston, Nov. 16.  
 Kneisel Quartet—New York, Mendelssohn Hall, Nov. 23.  
 Louisville Symphony Orchestra—Louisville, Ky., Nov. 19.  
 Minneapolis Symphony Orchestra—Minneapolis, Nov. 21; Nov. 26.  
 Musical Art Society—New York, Nov. 23.  
 Peoples' Symphony Orchestra—New York, Nov. 26.  
 Philharmonic Society—New York, Nov. 21; Philadelphia, Nov. 22; New York (Carnegie Hall), Nov. 25; New York, Nov. 26.  
 Philharmonic Trio—Brooklyn, N. Y. (Academy of Music), Nov. 20.  
 Reynolds Trio—Chelsea, Mass., Nov. 18.  
 Russian Symphony Society—Carnegie Hall, N. Y., Nov. 18.  
 Seattle Symphony Orchestra—Seattle, Nov. 19, Dec. 1.  
 St. Louis Symphony Orchestra—St. Louis, Nov. 25.  
 Symphony Society of New York—New York (New Theater), Nov. 14; New York (Metropolitan Opera House), Nov. 9; Carnegie Hall, Nov. 16; Boston, Nov. 17; New York (New Theater), Nov. 21; Washington, Nov. 23; Baltimore, Nov. 24; Philadelphia, Nov. 25; Brooklyn, Nov. 26.  
 Toronto Symphony Orchestra—Toronto, Nov. 18.  
 Young People's Symphony—New York, Nov. 27.

## POPULAR SONGS UNDER BAN

## Wisconsin Teachers Condemn Sentimental Ballads for School Purposes

MILWAUKEE, Nov. 8.—Ragtime and popular sentimental songs, like the "Shade of the Old Apple Tree" and "In the Good Old Summertime," were frowned upon by the teachers of music at the session of the Wisconsin Teachers' Association Saturday. Eleanor Smith, head of the department of music, University of Chicago, told of a Wisconsin schoolma'am in Sheboygan County who helps her pupils each Friday sing "What's the Use of Moonlight If There's No One 'Round to Love?"

Miss Smith said the sentimental teacher explained her course of musical instructions by saying that the children all left the school happy and whistling after that song, and were sure to come back on Monday morning with bright and ambitious faces.

## At the Opera

MANAGER: "What do you think of our new tenor?"  
 SUBSCRIBER: "I think he would be great in a part where he would have to imitate a gramophone!"

The Girls' Music Club, of Columbus, gave an enjoyable program, assisted by Marie Kullak-Busse, soprano, a member of the parent Women's Music Club, on November 6.

Susan Metcalfe is among the soloists engaged this season by the Concert Society of the German university town of Giessen.

## HARRY WIETING, THE NOTED BARITONE, TO EXTEND ACTIVITIES



HARRY WIETING

Bass-Baritone, One of the Most Successful of New York's Younger Singers

Harry Wieting, bass-baritone, is one of the most successful of the younger New York singers, and is one whose successes have been won by his deep study of his art, as well as by the natural beauty of his voice. While nominally a baritone, Mr. Wieting has a great range that enables him to sing equally well the rôles for either bass or high baritone. As a singer he displays a voice of mellow and sympathetic quality, always under control, and susceptible to the finest nuances.

Mr. Wieting has been equally successful in oratorio and recital, having had much experience in both. As an interpreter of the more heroic rôles in the great oratorios he is especially successful, singing with a dramatic power and an authority that carry conviction. In addition to this, he has done excellent work in oratorios and recitals where the more lyric qualities of his art were demanded. His style has been largely formed by Julian Walker, whose style as a singer of Bach has seldom been approached by an American artist. Having studied for some time with Mr. Walker, Mr. Wieting has attained to a high degree of excellence in the finer phases of his art. His previous studies were had with such teachers as Hugh Williams, the eminent baritone, and with John Dennis Mehan, whose success as a teacher is witnessed by his many successful professional pupils.

Mr. Wieting has filled several important church positions during his musical work in New York, among which may be mentioned two years at the Classon Avenue Presbyterian Church, Brooklyn; one year at the Tompkins Avenue Congregational Church, Brooklyn, and two years at the Rutgers Presbyterian Church, New York.

His recent concert engagements have been at Syracuse, Binghamton, Port Jervis, Sidney, Middletown, Brooklyn and other New York cities and many places in Connecticut and New Jersey. During the present season he will greatly extend his activities and will sing with important clubs and choral societies.

His recent press notices speak of his resonant voice, his infectious enthusiasm, his

dramatic powers and the earnest and musicianly study displayed by his Schumann and Schubert songs. His past appearances have won him many re-engagements.

## MISS OWENS WINS OVATION

## Cosmopolitan Audience at People's Institute Welcomes Singer

Eleanor Owens, dramatic soprano, was the soloist at the first Sunday evening meeting of the People's Institute in Cooper Union on Sunday, November 7. Miss Owens's songs were "Hear Ye, Israel," from Mendelssohn's "Elijah"; "Elegie, Massenet"; "Toujours a Toi," Tchaikowsky, and "Come with Me in the Summer Night," Van der Stucken.

The audiences at these meetings are composed almost entirely of men, and represent all kinds and degrees of social position and opinion. The evenings are devoted to an address, and music and the discussion after the former frequently becomes heated. The auditors are equally ready to reward excellence or to condemn mediocrity.

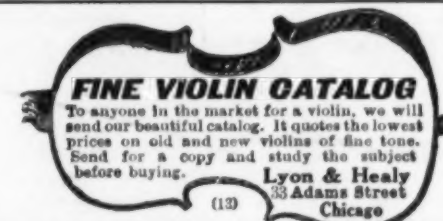
For this reason the applause that followed the singing of Miss Owens was all the more complimentary, for it represented the sincere and honest appreciation of her excellent work. Miss Owens was so heartily applauded that she was forced to respond with another song. She displayed on this occasion her dramatic ability in the rendition of the number from the "Elijah," which was received with a storm of applause, and her powers as an interpreter of secular songs in the other selections on the program. She was ably accompanied by Sadie Bloomfield-Burditt.

## To Dine in Arthur Claassen's Honor

In honor of Arthur Claassen's twenty-fifth anniversary as a musical director, the many friends of the well-known conductor and composer have arranged a dinner to be given Saturday, November 13, at the Hotel Astor, in New York. It will be an elaborate affair. The first society Mr. Claassen was conductor of was the Eichenkranz, in New York, which singing society he led for eighteen years, and of which he is now the honorary conductor. He is at the present time leader of the Deutscher Liederkranz, in Manhattan, and the Arion, in Brooklyn. The first Brooklyn singing society he had charge of was the Zoellner Männerchor.

## Fritzi Scheff Has Tonsillitis

ATLANTA, Nov. 6.—A severe attack of tonsillitis, brought on by singing Friday night, despite the advice of her physician, to-day caused Fritzi Scheff to cancel her engagements for next week in Tennessee cities. Miss Scheff, who is playing "The Prima Donna," has been suffering with a cold for several days. Her performance this afternoon at the Grand Opera House was cancelled and the disappointment of the audience almost caused a riot, many women stampeding the box office to get their money back. Miss Scheff sang at the evening performance, however.



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